

BAY GUARDIAN

SINCE 1966, THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER WEST OF THE HUDSON. SEPTEMBER 27 THROUGH OCTOBER 3, 1975. VOL. 9, NO. 24

EXCLUSIVE! SARA MOORE

PATTY AND THE S.L.A.

WHAT NEXT?

The fight over Patty's mind.
A case of media overkill? Pg. 12



Patricia Hearst. Photo by Carol Bernson.



Sara Moore. Photo by Janet Fries.

pre-shooting interview!

She talks about the F.B.I., Popeye Jackson and Randy Hearst. Pg. 8

Best fruits and vegetables

Our pick of the 12 best produce markets. Plus: 10 great restaurants with fresh vegetables, and a whirlwind tour of the artichoke country. Page 17.

Dow Chemical in the Delta

A new environmental nightmare from the makers of napalm. Page 14.

An evening in the East Bay

Dancing and dining with Merrill Shindler. Page 27.

The lively arts

Irene Oppenheim on Sirhan play, Larry Peitzman on NAPA film, Alan Lewis on Southern rock. Pages 28-30.

San Quentin 6

Key prosecution witness refuses to talk. Page 6.

POLITICAL ACTION CALENDAR

BY BRIAN SULKIS

SEPTEMBER 25 (THURSDAY)

STOP S. 1. Ad-Hoc Coalition Against Repression sponsors a demonstration to protest the repressive legislation that the Senate is currently considering. 11:30 am, Federal Building, 450 Golden Gate, SF. Call 752-0074 for info.

PORTUGAL AND ANGOLA eyewitness reports. Mark Allen, recent Berkeley City Council candidate, will speak on Angola. Sponsored by the Communist Party, Northern California. 8 pm, La Pena Cultural Center, 3105 Shattuck, Berkeley. \$1 donation.

SEPTEMBER 26 (FRIDAY)

THE MIDDLE EAST is the topic of a talk by Ben Seaver, former regional Peace Secretary of the American Friends Service Committee, recently returned from that part of the world. 7:30 pm, Berkeley Friends Meeting House, Walnut/Vine, Berkeley. 752-7887.

SEPTEMBER 27 (SATURDAY)

MARK LANE: THE ASSASSINATION of JFK. The prominent assassination researcher speaks at 8 pm, Palace of Fine Arts, 3301 Lyon, SF. \$3, tickets at BASS outlets (call TELETIX).

DEMONSTRATION to protest the arrest in England of 14 British citizens for passing out leaflets urging British soldiers to desert. 11:30 am-1 pm, in front of the British Consulate, 120 Montgomery, SF. Sponsored by the Irish Republican Club and others. 387-8508.

CHINESE FAIR to celebrate the 26th anniversary of the founding of the People's Republic of China. Folk dances, martial arts, singers, display booths, food and more. Sponsored by the US-China People's Friendship Association, East Bay Chapter. 1-6 pm at Mosswood Park, MacArthur/Broadway, Oakland. Free. 841-6500.

AMNESTY INTERNATIONAL benefit concert with the singers, musicians and dancers of Babbion-U. 1 pm, bandshell concourse, GG Park, SF. \$2.50, tickets at BASS outlets or call 563-3733.

NEW AGE BIO-CENTENNIAL UNITY Fair. More than 100 Bay Area groups gather in Golden Gate Park to have fun and explore common problems. Different events in Speedway, Marx and Lindley Meadows. All day Saturday and Sunday, free. Call 387-0534 for details.

AMERICAN ISSUES FORUM reception, held by the California Historical Society. Wines, pies, gospel music, special guest Walter Cronkite. 5:30-7:30 pm, 2090 Jackson, SF.

SEPTEMBER 28 (SUNDAY)

GRAY PANTHERS MEET. First meeting of this national organization in SF (there is already a Berkeley chapter) will be held at 2:30 pm, 575 Anza, upper apt., on the 38-Geary bus line. 558-2126.

GEORGE MOSCONE honored by the six Chicano Caucus members and Oakland Councilman Joe Coto at the Centro Social Obrero. Music, dancing, bands and refreshments. 2-6 pm, 2929 19th St., SF. \$2. 777-0100.

SEPTEMBER 29 (MONDAY)

OPEN FORUM presenting major candidates for mayor at Congregation Ner Tamid. Candidates' statements and question and answer period. 7:45 pm, 1250 Quintara/22nd Ave., SF. Free. 661-0629.

DR. ROBERT F. ALIOTO, superintendent of SF schools, holds an informal discussion. 7:30 pm, Portlithurst Presbyterian Church, 321 Taraval/Funston Ave., SF. 731-0123.

SEPTEMBER 30 (TUESDAY)

STREET ARTISTS BENEFIT party to raise funds for Prop. M. Sponsored by Friends of the Street Artists and the Nickettes. Jean Desarmis Reggae Blues Band, surprise artists, complete bar and food. 8:30 pm, Mabuhay Gardens, 443 Broadway, SF. \$4. 441-5597.

OCTOBER 1 (WEDNESDAY)

CANDIDATES' NIGHT for mayor's and supervisors' races held by the Nob Hill Neighbors. 7:30-10:30 pm, Grace Cathedral's Gresham Hall, California/Jones, SF. 771-0404.

LETTERS

Hongisto replies

In your last edition [Guardian, 9/13/75] Jerry Roberts, in an article titled "Fear and Loathing at the Registrar of Voters," made several remarks with which I would like to take exception. His article was written in a manner that seemed to imply:

1. I am a "well-heeled candidate."
2. That I described myself in "pallid clichés" as running a "shoe leather" or "people's" campaign.
3. That I went into the Registrar of Voters office with an entourage of family and friends or supporters trailing behind me.
4. That I have a big campaign budget.

With regard to the first point, I would like to point out that as of the date of his article, I had in fact raised relatively little money for my campaign. As of the last reporting date, my campaign had raised about \$4000, as compared to \$16,867 pumped into the Nevin campaign by the Alioto machine.

With regard to the second point, may I simply say that I have never to the best of my recollection described myself as he suggests, although others have.

With regard to the third point, here again is a statement that is simply false in its entirety. There was no trailing entourage of any sort whatsoever. I was accompanied by two people who were assisting me with the various documents needed to file for re-election.

With regard to the fourth point, my allegedly large campaign budget, may I say that I am very sure Mr. Roberts, whoever he is, has no way of knowing what that budget contains or what size it is.

Furthermore, in his article Mr. Roberts editorializes to the effect that candidates should not submit voters' signatures instead of a filing fee. I believe that Mr. Roberts has not adequately considered or presented the cons and pros of this issue. Since he did not consider these points in his article, may I suggest them:

1. When candidates go into the streets in the pursuit of signatures (as I did for several weeks) they come into contact with the people they seek to represent. This contact and the interchange that inevitably accompany it are useful in heightening the social consciousness of the candidate and office holder alike. I believe this to be a very important process.
 2. Registration fees must come from somewhere. Astute observers of the political process have repeatedly noted (see Walton Bean's book, *Boss Ruef's San Francisco*) that it is the politician's efforts to raise money that lead him or her quickly down the road to corruption. Every effort to take the money out of politics should be supported. Obtaining these signatures is a laborious but honest people-touching way to avoid having to raise that amount of money required for a filing fee.
- Mr. Roberts's position here flies in the face of the reform position that political campaigns should be governmentally financed.

If Mr. Roberts is so concerned about the monies required to process these signatures—and I think this is a reasonable concern—then I think he should have suggested opening the filing date a few months earlier to avoid the last-minute pile up rather than to so glibly settle for an opinionated scolding of those of us who preferred to ask citizens for their signature instead of their dollar. There are many other possible solutions to consider.

I can, in part, understand why Mr. Roberts so hastily lumped me in with the other incumbents, because I too am an incumbent. But this is too superficial

and lacking in analysis. All of the other incumbents mentioned (except the District Attorney) hold offices of great legislative power. The office of the sheriff, however, is fundamentally different. As sheriff I am responsible for the administration of the jails, posting of bailiffs in the courts, the attaching of wages and evicting people from their homes. May I point out the obvious? It is generally the poor who go to jail, the poor who find themselves in court, the poor who have their wages attached and the poor who are evicted. Unlike other incumbencies the office of the sheriff does not have a monied constituency, nor does it attract gift bearing lobbyists. Furthermore, defending the rights and needs of the poor is socially and politically most hazardous.

Therefore it tends, ironically, to be true that the better a job of jail reform done by a sheriff, the stiffer will be the resistance, from some quarters, to his or her re-election effort. Certainly the clients processed by the bureaucracy I am responsible for have little money left over for political contributions. Thus, I feel I was quite wrongfully included in the bevy of "well-heeled" candidates and should not be faulted for seeking signatures instead of dollars.

Richard D. Hongisto
SF County Sheriff

Jerry Roberts replies: I did not wish to "fly in the face of campaign reform." I wanted to point out that the new law that allows signatures in lieu of a filing fee is costing the city lots of money and is, perhaps, in need of amendment. Under the new law, it cost the city more than \$20,000 for three mayoral front-runners, three incumbent supervisors, the incumbent DA and the incumbent sheriff to submit signatures instead of money. Yet nearly all of them talk about the need to cut the cost of government.

SF voters will have an opportunity to approve or disapprove this new law by voting on Proposition J in November. Prior to the election, the Guardian will present the arguments for both sides of the question as well as our recommendation on the issue.

I am pleased to learn that Sheriff Hongisto went into the streets to gather his own filing signatures. I regret my error of automatically grouping him with other incumbents and front-runners.



Hangup bared

I must admit to some puzzlement over the point of the story about Bob Patterson [Guardian, 9/13/75]. I personally don't know the gentleman, or the history of good or ill works that merits such extensive coverage of his life. However, as with the Guardian, that appears not to be the point. What is important, it appears, is the fact that the man has a prison record, and that, presumably, this should have been good cause for the Examiner to refuse him employment, and for other notables to meticulously avoid him. I can understand why a court of law might take this background under consideration in the Synanon suit, as this is an element to be considered in fixing the liability on the newspaper; what concerns me is that the Guardian

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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should share this interest. I hope that investigative reporting is more than a license to dredge up inconsequential gossip. If the man stole something while he worked for the Examiner, print that. Who cares that he is an ex-con? If this is the Guardian's hangup, you are more a part of the problem than its solution.

Donald Ray Hopkins
Berkeley

What WAGE is

In Fred Gardner's article on the SF City Clerks [Guardian, 9/13/75], Union W.A.G.E. is described as a "feminist-socialist journal."

This is incorrect. Union W.A.G.E., Union Women's Alliance to Gain Equality, is a nonprofit, politically nonpartisan organization of working women, including those unemployed, retired and on welfare, fighting discrimination on the job, in unions and in society.

Joyce Maupin
Coordinator, Union W.A.G.E.
San Francisco

Straight native speaks

I was intrigued by the letter from Dave Kesti [Guardian, 9/13/75]. Apparently, he lives in Hayward, but considers Polk Street "his" neighborhood. I am a straight person who firmly believes in live and let live, but blast it all, I live on Polk Street, have for several years, have worked just off Polk for ten years, and if I can't walk home from work at night minding my own business without being considered an intruder, especially by a commuter—come now!

I realize Mr. Kesti was talking about the redneck types who get livid at the sight of any male who doesn't measure up to John Wayne standards. I appreciate the safety factor of the "populatedness" of Polk Street at night by persons who aren't out to bother anyone who isn't interested. However, I resent the idea that Polk Street exists only at night, and in places of entertainment for the benefit of visitors of whatever persuasion.

Anne McDonald
San Francisco

Back in the book

A welcome surprise to discover among Bay Guardian pages of 9/13/75 the commentary of Irene Oppenheim—in my opinion, one of the outstanding theater critics on the West Coast.

It's a delight to learn that Ms. Oppenheim has returned.

George Newman
Los Altos

Editor's Note: We're delighted, too. Welcome back, Irene.

Commended and admonished

Your issue devoted to the apartment situation in the Bay Area [Guardian, 9/13/75] is more than timely. As usual, you tend to reflect your own rather middle-class concerns. Your appeal, it seems, is to people who presently have at least enough economic power to be able to rent apartments. You have a tendency to completely ignore the problems of the poor, those who must exist on General Assistance or, at best, S.S.I. incomes.

What we have recently seen, particularly with the highway robbery demands of the San Francisco Police Department and the Berkeley Fire Department, etc., is another excuse to raise rents and to

make the position of all but the wealthy even less secure than it has been. Without rent control laws, these manipulations designed to "raise the ante" will continue to make it impossible for the less-than-wealthy to have any sort of security. When tenants can be threatened with unconscionable rent increases at the whims of "landlords" who are financing their mortgages with tenant moneys and are having to pay escalating taxes out of all proportion to reality—when we have a situation like this which is, in fact, the situation as it exists, we will have nothing but social unrest.

Once again, I commend you on showing valid social concern, but I admonish you not to treat this situation as something trivial.

Troy Saxon
San Francisco



Garbage detail

As a recent arrival in the city (from London), I would like to say how much I enjoy the Guardian. It provides some of the "checks and balances" which I feel are badly needed here, and it seems a pity to me that you don't publish daily.

I thoroughly enjoyed the article on scavengers [Guardian, 9/13/75]. Some of the things you turned up are typical aspects of the sometimes jokey view of life in the US that the British have—with the exception, I suppose, that it really isn't a joke.

With regard to this piece, and on a personal level, I am thoroughly fed up with the noise made by the garbage truck outside my apartment in the small hours of the morning. I have written to the firm concerned (I believe it is the Golden Gate Disposal Co.) but have not yet received even the briefest explanation or reply. It seems to me that the firm is hardly providing a good enough service in making the din it does, when it does—and outside the St. Francis hospital as well. Perhaps those signing contracts with the firms should take this into consideration.

David S. Harvey
San Francisco

Decries rent control

John Schwada's article on rent control [Guardian, 9/13/75] makes a gross mistake in saying that rent control has been "successful" in the East—New York City and Massachusetts. The "success" of rent control in New York City is in every year taking hundreds of formerly available living units off the market as landlords either cannot or will not do necessary repairs because of the level of rents allowed them. In the long run, rent controls inevitably reduce the quality of existing housing, increase taxes due to the large bureaucracy necessary and discourage the building of new units. The idea of rent controls as a temporary measure is another fallacy. Once instituted, rent controls are very difficult to remove—New York City again being a good example.

Charles Owens
San Francisco

Millions for Turlock, Modesto, PG&E, but not one cent for San Francisco!

Ladies and gentlemen: another twist to the preeminent San Francisco scandal: The people who brought us the PG&E/Hetch Hetchy/Raker Act scandal, the people who are allowing PG&E to steal our cheap Hetch Hetchy power from us, now want the city of San Francisco to invest in a huge damn on the Tuolumne River, the last white-water, free-flowing river in the state.

The point is still the same point we have been making since our first PG&E article in 1969: the city of San Francisco would put up the money, but the city of San Francisco will get virtually nothing in return.

Here's the new twist: the city's Hetch Hetchy power department, together with the Turlock and Modesto Irrigation Districts, has quietly asked the SF Public Utilities Commission for approval to go ahead with a \$35,000 update of a 1968 economic feasibility study of a proposal to construct two dams on the Tuolumne River and one on the nearby Clavey River for hydroelectric power.

The scheme is a rehash of a 1968 proposal which included plans for a dam at Eleanor Lake in Yosemite National Park and pump storage project at Moccasin Creek. The entire package was successfully opposed by conservationists and utility watchdogs as too costly. But now, with oil prices up and federal studies underway to place the river under federal protection, City Hall and the irrigation districts are making a final effort to harness the Tuolumne. To make things more palatable, they're dropping the Eleanor Lake plan, which was rejected by the US Park Service, and the Moccasin Creek facility.

Their strategy: first ruin Hetch Hetchy, then go after the Tuolumne River. We oppose this game plan on these bases:

1. The city is willing to go 100 miles into the San Joaquin Valley to do a feasibility study that will benefit Turlock and Modesto, but City Hall, the PUC and the supervisors refuse again and again to sponsor a feasibility study to buy PG&E in San Francisco. Here the city charter, the Raker Act and a US Supreme Court decision of 1940 require that the city buy PG&E and distribute Hetch Hetchy power to its own citizens. Here an independent group of public accountants have estimated the city could make as much as \$21 million a year by buying PG&E. We say: no feasibility report for the city, no feasibility report for outsiders. The only way this new dam will pay off is if the city buys PG&E and distributes its own public power.

2. The project clearly benefits the Turlock and Modesto Irrigation Districts at the expense of San Francisco. None of the cheap public power generated by the proposed dams would come into San Francisco. It will still be sold wholesale to the irrigation districts. SF residents will continue to purchase their expensive private power from PG&E. Yet the city will put up one-half of the cost as part of a 1948 agreement to share development costs with the districts. Thus, Turlock and Modesto will solve their energy problems through the generous financing and increased bonded indebtedness of San Francisco.

A clear indication that the districts are well aware of these potential benefits: each is willing to pay one-third of the cost of the study by engineering firms R. W. Beck and Claire A. Hill, rather than the one-quarter expenses specified by the 1948 agreement.

3. The profit from selling wholesale power out of town pales in comparison

to the amount San Franciscans could save on their utility bills if they could get cheap public power directly from Hetch Hetchy rather than buying from PG&E. For example, Oral Moore, Hetch Hetchy general manager, told the Guardian that in the 1973-74 fiscal year the city spent \$3 million to obtain its power for all municipal services directly from Hetch Hetchy. If SF had bought it from PG&E, it would have cost \$6 million.

4. San Francisco can't use its own Hetch Hetchy power and must dump it in unprofitable out-of-town markets. For example, Turlock and Modesto have made more money than San Francisco on half the amount of power. How? By retailing the cheap public power which San Francisco wholesales to them. Take the 1967-68 figures. San Francisco generated two billion kilowatt-hours of power while the districts retained one billion kilowatt-hours (most of it purchased from San Francisco) for their residents. Yet San Francisco earned only \$4 million in net profits, while the districts netted \$5.4 million (see Guardian, 2/28/70). This is profit earned primarily on the public power which San Francisco refuses to sell its citizens and has to dump in Turlock and Modesto.

5. Borrowing money to benefit Turlock and Modesto already has a precedent in San Francisco: the city borrowed more than \$45 million to pay for half of the Don Pedro dam in 1970. Again, the city gets no water and sells no power from the dam. Why keep throwing good money after bad?

6. As long as PG&E continues to monopolize power in Northern California, it will always be the beneficiary of any mortgage scheme to build a dam. PG&E wheels public energy on its lines and keeps public power carefully contained. More: the strategy to invest SF money in a new dam, not to do a feasibility study and then buy out PG&E in SF, merely perpetuates and solidifies PG&E's illegal private power monopoly in San Francisco.

Finally, the coup de grace:

7. Even if the city bought PG&E tomorrow, even if the Tuolumne project were to reap unmistakable financial benefits for the city, environmental objections alone ought to kill this project outright. The Tuolumne, which cascades from the Sierras into the Central Valley, then flows between Turlock and Modesto to the San Joaquin River, is described by David Kaye of the Environmental Defense Fund as "the most challenging white-water river in the West, second only to the Colorado." Naturalist-author William McGuinness calls it "the most exhilarating and delightful stream in the West." Why kill a live river?

Here's what you can do: 1. Attend or get representatives to the three public hearings to be held by the US Forest Service and the Bureau of Outdoor Recreation. The movement to halt the dam will start here, for the federal study will recommend to the President in the fall of 1977 on the status of the river.

The three meetings: October 8, 7:30 pm, Claremont Junior High School auditorium, 5750 College, Oakland. October 9, 7:30 pm, Modesto Junior College, Student Services Office, Modesto. October 10, 7:30 pm, Sonoma Senior High School, Humanities Building, Sonoma.

2. Oppose the dam in writing by entering the straw poll conducted by the federal study group. Write: Tuolumne Wild River Study, P. O. Box 90, Groveland, Ca. 95321. Send this editorial.

3. Demand that mayor, supervisorial and DA candidates take a strong and public stand against this enlargement of the Raker Act scandal and for doing a feasibility report to buy out PG&E in San Francisco.■

S.F. election intelligencer

It's 4 against 1 on highrises in the mayor's race. The latest on H. Welton Flynn. Francois sued for \$4.9 million.

BY JERRY ROBERTS

There will be no highrise development approved by my Planning Commission. It desecrates the city, it causes your tax rate to zoom. When I'm the mayor, there will be no new highrise in San Francisco." With these campaign promises to 250 people at the All People's Coalition candidate's night on Sept. 16, George Moscone became the first major mayoral candidate in the 1975 election to declare himself flat-out against the leading cause of Manhattanization.

His highrise stand, along with a standard rap about demanding the resignation of every sitting city commissioner, apparently convinced the All People's Coalition, which represents Visitacion Valley, an integrated working class neighborhood. After hearing from all five front-runners for mayor, APC took a straw vote in which Moscone beat Dianne Feinstein 31-24. John Ertola and Milton Marks got 22 votes apiece, and John Barbagelata got four.

The Visitacion Valley victory was the first of three boosts the Moscone candidacy received on the night of his first day of full-time campaigning. Later, he grabbed off almost 85% of the votes cast by the endorsing convention of the Committee on Political Education (COPE), the political arm of the AFL-CIO, and also won recommendation for endorsement from the ex-

ecutive committee of the Black Leadership Forum, an influential group of black union leaders and business and professional people.

Moscone won the Forum support over the opposition of committee chairman H. Welton Flynn, according to a source who was present at the meeting. Flynn is a Public Utilities Commissioner and an Alioto crony. A grand jury committee investigating the Sunol golf course scandal recommended that Flynn be fired for his role in that affair. At the Forum, Flynn reportedly called Moscone out over Moscone's campaign promise to get the resignations of all present city commissioners.

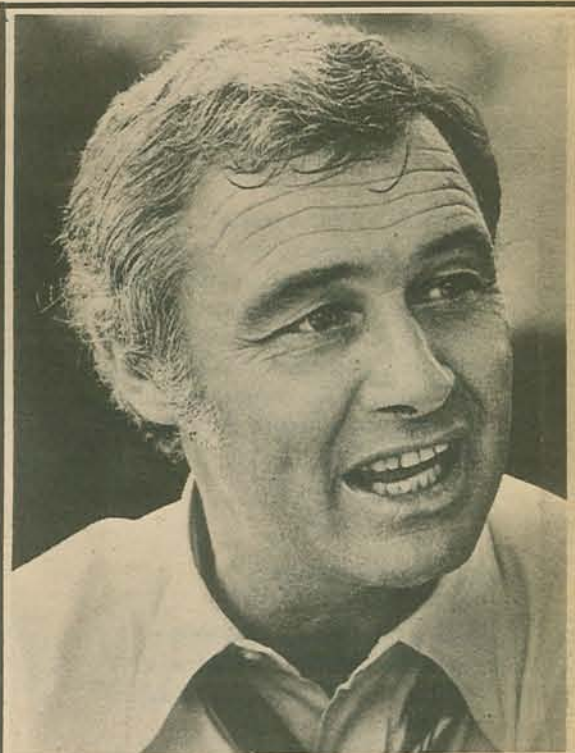
The source said that Flynn told Moscone he had three years left on the term to which Alioto appointed him and that he had no intention of resigning. Moscone then told Flynn that under the city charter, Moscone could not legally fire Flynn, but if he refused to quit, Moscone would "take his case to the public" to pressure Flynn to resign. Flynn voted against endorsing Moscone but was supported by only five other committee members. He was out-voted 22-6.

Flynn's version of the meeting differs slightly. Flynn told the Guardian the question to Moscone about forcing commissioners to resign was raised by Ida May Westbrook, not by him. Westbrook wanted to know if Moscone would demand resignations from black commissioners if

groups like the Forum thought they were doing a good job. Flynn told the Guardian that Moscone said he would come back "to groups like this" to ask their counsel in appointing new commissioners. Flynn said he then told Moscone, "When your secretary sends out letters requesting resignations, would you not write me? You can save the postage. I do not intend to resign. The only way I would resign is if I were tried for malfeasance." Flynn confirmed the vote for Moscone was 22-6, but refused to comment on how he voted.

Meanwhile, Dianne Feinstein has begun to attack Moscone head-on, as part of her new "hang-tough" image. Feinstein told the Council of Democratic Clubs on Sept. 20 to be wary of Moscone's campaign promises: "My opponent has promised to get rid of all the commissioners. Joe Mazzola [an Alioto Airport Commissioner and Plumbers Local 38 official who endorsed Moscone way back in January] is his good friend. Do you think my opponent is going to kick Joe Mazzola off the Airport Commission?" Moscone, who spoke after Feinstein, did not specifically answer her question, but just repeated his pledge to demand resignations from everyone.

John Ertola is apparently running in favor of Manhattanization. On at least two occasions, Ertola has pointed to his past support of the Alioto-inspired 550-foot US Steel Building on the SF water-



Joe Mazzola (right) endorsed George Moscone in January.

front as a reason to vote for him. "The vote on the BCDC was 27 to one," Ertola told the Lafayette Club on Sept. 8. "I was the only one to vote for US Steel."

Milton Marks had to be stung by his poor showing at the COPE endorsing convention: both Marks and Moscone have 100% AFL-CIO voting records in the State Senate, but Marks collected only 11,000 votes compared to Moscone's 53,000. With much of his labor and liberal constituency going for Moscone and Feinstein, Marks now seems to be going after



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downtown: he told the Council of Democratic Clubs he was "inclined to support" Proposition L, the street artist measure supported by the Downtown Association, instead of Prop M, the more liberal street artist measure.

John Barbagelata continues to keep a low campaign profile, sending representatives to most campaign appearances who say he's busy with Board matters. Barbagelata's latest pitch to the business community: his vote against increases in the business payroll tax and gross receipts tax approved by the supervisors on Sept. 15. Barbagelata, incidentally, has enlisted Frank Alioto, the mayor's cousin, as money man in his campaign.

More on the mayors: If you are leaning to a vote for environmentalist John Diamante, you should know he told the street artists' candidates night he "would consider in October throwing my support to Moscone." US Labor Party candidate Nick Benton was hooted off the stage at the Council of Democratic Clubs when he refused to respond to questions about his party's charges that Dianne Feinstein and the Coro Foundation were conduits for CIA funds.

Libertarian Ray Cunningham has taken on a second political campaign in the midst of his mayoralty drive: Cunningham announced on Sept. 22 that he would lead an initiative petition drive to place the phrase "None of the above is acceptable" on the ballot in California. If Cunningham and the Committee for None of the Above are ultimately successful in their drive, voters could choose to vote for no candidate in a specific race. If "None of the Above" received a plurality of votes cast, the office involved would become vacant and would be filled with a special election or by appointment, usually by the governor. "None of the Above" needs 312,000 signatures by the end of the year to qualify for the June election.

Sup. Terry Francois, the incumbent who's given the best chance of losing in November, has been sued for \$4.9 million by one of his opponents. Bill Clark, the street artist and candidate for supervisor who wrote Proposition J (which gave street artists the right to sell on the streets) and a long-time Francois foe, alleged in a Superior Court complaint that Francois defamed and slandered him 11 times during Francois's appearance on a KGO radio show July 27. Francois told the Guardian, "He's just trying to get some publicity, and you're the first one to bite." Asked if he had, in fact, called Clark "a liar" on the radio, Francois told the Guardian, "Yes, I did. I referred to certain misrepresentations he made with respect to Proposition J." About the suit, Francois added, "I'm not worried."

Francois, presently the only black supervisor, was passed over for recommendation for endorsement by Black Women Organized for Action on Sept. 17. Their choices: Arnold Townsend, Espanola Maxwell and Peter Mendelsohn.

Among the challengers, Joyce Ream seems to be running strongest. Her closeness with George Evankovich of Laborers Local 261 and Dave Jenkins of ILWU (both of whom were key figures in labor's switch to Alioto in 1968) apparently carries lots of clout: Ream was the only person running for supervisor to be endorsed by COPE. Rep. John Burton, in town to push Moscone's candidacy, also gave a

'The rise in crime is not our fault or our responsibility,' said DA John Ferdon. 'The office of District Attorney is an administrative position.'

boost to three high-running supervisorial challengers. Among the "very good friends" plugged by Burton at a Moscone coffee for senior citizens Sept. 16: Arnold Townsend, Lorraine Lahr and Peter Mendelsohn.

Mike Nevin, who's served as Alioto's chauffeur/bodyguard, now looks like the only serious threat to Richard Hongisto. Nevin has so far raised more than twice as much money as all other candidates for sheriff combined. Nevin's first financial filing shows he raised \$16,867.50 between January and July. Much of the money is coming from the Alioto machine and family: Angelina Alioto gave \$100, Frank Alioto \$250, John Tolan, the mayor's deputy for development, kicked in \$50, and the Holy Trinity of Manhattanization—Cyril Magnin, Ben Swig and Walter

Shorenstein—were good for \$950 combined. Nevin won endorsement from COPE.

Flash! John Jay Ferdon does exist and has actually been spotted making three campaign appearances for himself. Ferdon has apparently been scared out of the woodwork by the liberal support picked up by his opponents Joe Freitas (COPE endorsement) and Carol Silver (Council of Democratic Clubs endorsement). Ferdon made it clear why the city needs a new DA when he told the Lafayette Club, "The rise in crime is not our fault or our responsibility. The office of the District Attorney is an administrative position."

P.S. The deadline to register to vote is Oct. 3. □

Research assistance by Elaine Herscher and Paul DeMarco.

Election season soirees

Monday, Sept. 29

Congregation Ner Tamid, 1250 Quintara, 7:45 pm (mayoral candidates only).

Tuesday, Sept. 30

Pacific Heights Neighborhood Council, California Historical Society Building, Jackson/Laguna, 7:30 pm (mayoral candidates only).

Eureka Valley Promotion Association, Friends of Noe Valley, Buena Vista Association, Trinity United Methodist Church, Market/16th Street. DA candidates at 8 pm, mayors at 9 pm.

Wednesday, Oct. 1

Retired City Employees, 25 Van Ness, (downstairs), 1 pm.

Nob Hill Neighbors, Gresham Hall, Grace Cathedral, California/Taylor, 7:30 pm.

Upper Noe Valley Neighborhood Council, Auditorium of Upper Noe playground, Day Street between Church and Sanchez, 8 pm.

Friday, Oct. 3

Press Club, 555 Post. Candidates debate, 8 pm, call John Fox, 775-7800.

Monday, Oct. 6

East Mission Improvement Association, St. Peter's Church, 24th Street/Alabama, 7:30 pm.

Tuesday, Oct. 7

San Francisco Women in Construction, Golden Gate Yacht Club, foot of Scott Street, 7:30 pm, mayoral candidates only.

Eureka Valley Promotion Association, Trinity Methodist Church, Market/16th Street. Sheriff candidates at 7:30 pm, supervisors at 8:15 pm.

Wednesday, Oct. 8

Golden Gate Lodge, B'Nai B'rith, 2238 Clement, 8 pm (mayoral candidates only).

Tuesday, Oct. 14

Cayuga Apartment Association, Cayuga/Naglee, 7:30 pm. ■

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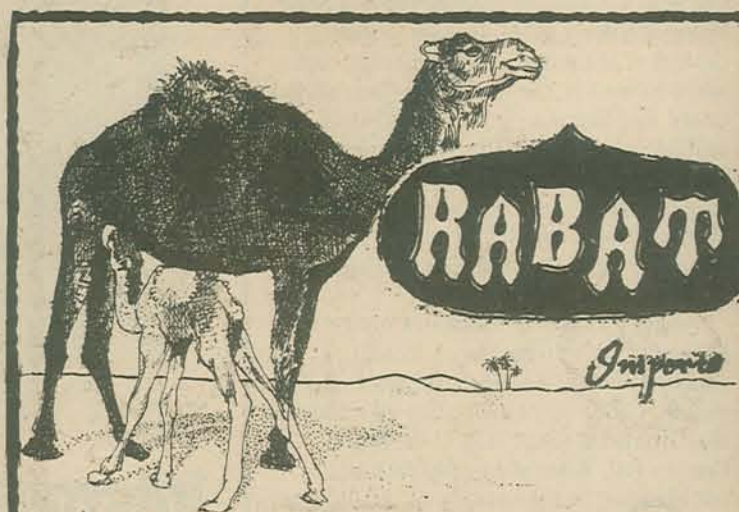
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Key San Quentin 6 witness beaten?

A key prosecution witness in the San Quentin Six case refused to take the witness stand Sept. 16. Lawyers for Allan Mancino, the prosecution's only prisoner eyewitness in the trial which opened July 28, claim prison authorities have physically beaten Mancino for his refusal to assist the state's case.

The defendants are charged with murder and conspiracy stemming from what the state alleges was an aborted escape attempt at San Quentin prison on Aug. 21, 1971 (see Guardian 7/26/75). George Jackson, the black revolutionary author was killed during the incident, as were three guards and two inmates. After the killings, guards forced Mancino and the other inmates in the Adjustment Center to strip naked, walk outside and lie handcuffed and chained in the prison yard for several hours.

According to a lawsuit Mancino filed against prison authorities in August, 1972, Mancino claims he was hog-tied, beaten with axe-handles and clubs and shot, leaving bullet fragments in his leg and buttocks. Mancino says the prison medical staff operated on him without anesthesia and guards placed him in a cell for condemned men, put a bag over his head, threatened to kill him and beat him until he agreed to sign a statement that incriminated the San Quentin Six defendants in the Adjustment Center violence.

Mancino was soon moved to the Nevada State Prison and held incommunicado. In May 1972 Mancino was paroled to Washington state. Once out of prison he sued California prison officials for \$450,000 damages for the wounds he had suffered, and he said he had been tortured into signing the statement against the San Quentin Six.

The next year Mancino was arrested on charges of rape and imprisoned in Washington. He was again vulnerable to personnel from the California Department of Corrections, who kept him so terrified he did not dare keep in touch with the lawyers who had filed his suit, according to his lawyer Salle Soladay of San Rafael. Also, he retracted an affidavit he had made in March 1971 that said Captain Charles Moody at Soledad Prison had asked him, a white man, to kill George Jackson, a black leader.

Soladay, who had not been able to see Mancino for two years, heard in early September this year that he was being held in Nevada and would be called to testify against the San Quentin Six defendants. On Sept. 10 Soladay phoned Nevada State Prison Warden Karl G. Hocker, formerly captain of the guard at San Quentin, and asked to see her client. The warden refused to say that Mancino was in his custody, and told her to ask Marin County prosecutor Jerry Herman where Mancino was held. Soladay called Herman and was told that Mancino was scheduled to testify the week of Sept. 15 and that her client refused to see her.

Soladay appealed to Marin County Superior Court Judge Henry Broderick, who presides over the San Quentin Six trial. He said she could see Mancino for 90 minutes that afternoon (Sept. 15) at the Marin County Jail. When she implored him to put Mancino in the custody of federal marshals because his life was in danger from California Department of Corrections officials, he said, "I don't care about that. Please be quiet."

The jail visit was tense, according to Soladay. CDC personnel surrounded the visiting room, hovering within earshot of Soladay and Michael Lane, her law partner. Lt. Robert Campbell interrupted the visit

after 15 minutes and removed Mancino.

Soladay complained in court the next day to Broderick. The judge ordered another visit at 8 am the next day. Soladay and Lane arrived punctually, only to be told that Mancino was not in the jail but in the courtroom. In fact, he had been taken to the prosecutor's office. When they finally saw him at the Marin County Jail, the lawyers were horrified to see a fresh cut on the right side of his face and his discolored and swollen right eye. Mancino said quietly that he could not tell them how he got those injuries; he said he needed their help but didn't know how to get it. He told them he was dizzy and in pain.

The prosecutor said in court that Mancino had fallen out of his jail bunk and cut his head. (The Chronicle reported this version of the story Sept. 17.) Defense lawyer Michael Dufficy said he believed Mancino had been beaten and drugged and that he needed federal custody for safety. Prosecutor Herman repeatedly urged Judge Broderick to forbid Soladay from representing Mancino. Later that afternoon, Broderick personally visited with Mancino, and Mancino affirmed that Soladay represented him.

Early the following morning, Herman

phoned Soladay and said Mancino was being removed from the Marin County Jail, and that he would not be called as a witness. Soladay rushed to see Mancino, who signed a letter in which he refused to testify in the case, cited his Fifth Amendment rights, requested federal protection and asked Herman not to contact him again. Mancino was removed and officials refused to tell Soladay where he was taken.

Later that week, Soladay learned Mancino had been returned to the Nevada State Prison. She visited him there on Sept. 20, and he told her how he had been injured the previous week: while sleeping in an isolation cell in the Sonoma County Jail, where he was being held under a false name, he was awakened when a heavy man sat on his back and struck him in the face. Mancino heard a voice say, "You weren't smart today. You'll be smarter tomorrow." Another voice said, "Don't mark him up." Then the men left.

Soladay went before US District Judge Oliver Carter on Sept. 19 to ask that Mancino be placed under federal protection. On Sept. 23, Carter postponed a hearing on the case because he was busy that day with the Patty Hearst hearing. He tentatively rescheduled the hearing for Sept. 26.

Meanwhile, Dan Midyett, prosecutor Herman's assistant, told a defense attorney that Mancino would be rescheduled as a prosecution witness later in the trial. Soladay said, "The next thing I expect to hear is that Mancino was shot while trying to escape."

—Eve Pell

NEW MYSTERY IN ALIOTO/COOKSTON CASE

Events in the Don Cookston/Mayor Alioto case took a bizarre turn last week: Cookston reported to Concord police on Sept. 18 that his Claycord Avenue house had been broken into and that a file involving Mayor Alioto's conflict-of-interest case was stolen.

Denny Walsh, a Sacramento Bee reporter, disclosed in a July 9 story that Cookston was a key witness in a lawsuit Alioto had filed in 1973 for \$2.5 million in lawyer's fees against the Placer County Water Agency. In return for Cookston's testimony, Alioto set the machinery in motion to get Cookston his construction inspector's job at the SF International Airport, where he remained until he was transferred to a similar job with Muni last November, Walsh wrote.

Cookston told the Guardian he believes the theft at his home was "prompted by Alioto as a result of my recent charges to the state Bar Association of his illegal and unethical conduct when he was acting as my personal attorney." Alioto press aide Julie Nichols said the Mayor was vacationing in Hawaii and unable to comment. Repeated calls to attorney Joe Alioto Jr., who is handling his father's conflict-of-interest case, were not returned.

According to Cookston, the only thing stolen was a manila envelope labeled "Roger Diamond" (the Los Angeles lawyer suing Alioto on behalf of People's Lobby for violations of the city's conflict law stemming from the Alioto family's purchase of the port's major tenant, Pacific Far East Lines).

However, the officer responding to Cookston's call to Concord police, patrolman Kerry Cerletti "stopped taking notes the moment I mentioned Alioto," Cookston told the Guardian. "Cerletti took very few notes during our conversation, and I seriously doubted that anything at all would develop as a result of my report."

But the day after he reported the incident to the police, Cookston was "amazed" to see a copy of Cerletti's report, which said Cookston had told Cerletti he was a "special investigator for the SF Board of Supervisors who was developing evidence against Alioto for his conflict-of-interest trial," scheduled to begin Sept. 29.

When Cookston denied that part of the report ("I never mentioned the Board of Supervisors," he told the Guardian), Concord police asked him to submit to a lie detector test—normal procedure, according to Lieutenant George Savage, whenever Concord police receive a possible false report. Savage said his department doesn't intend to proceed with an investigation of Cookston's charges until Cookston "eliminates our doubts" about his claims, and he added the only way Cookston can do that is to take a polygraph test.

Cookston filed a complaint to the Bar Association on July 22. In it, he claimed Alioto failed to deliver on a promise to file a damage suit against Kaiser Industries, Cookston's former employer. Instead of filing the suit, Alioto subsequently allowed the statute of limitations to run out on the case.

So far, no word of Cookston's complaint to the Bar has appeared in the Chronicle or Examiner. John Jones, the Bar Association investigator handling Cookston's case, declined to comment to the Guardian on the status of his investigation, citing the Bar's confidentiality rules.

—Steve LeMoullec



International Hotel 'Street Talk'

On Sept. 15, residents of the International Hotel sponsored "A Street Talk Show" in front of the I-Hotel at 848 Kearny. The hotel provided a telephone for passersby to call the supervisors to urge them to support ordinance 182-75, a tough anti-

demolition housing bill that would help preserve the city's dwindling supply of low-income housing. The ordinance will be heard by the full Board on Monday, Sept. 29. The I-Hotel is home for nearly 100 elderly men.

—Jerry Roberts

Tracking down the crumbs after the Ford assassination attempt

'The unpleasant part of being a reporter is being a vulture...'

BY MERRILL SHINDLER AND
ELAINE HERSCHER

As we sat in Magistrate Owen Woodruff's brightly lit, General Services Administration-modern courtroom, waiting to be told that the arraignment of Sara Jane Moore, alleged would-be assassin of Gerald Ford, had been rescheduled for a few hours later, a young reporter turned to us and said with a sigh, "The unpleasant part of being a reporter is being a vulture. Descending on any crumb."

It had been a long afternoon of chasing crumbs the length and breadth of San Francisco, beginning at 3:30 pm when the shot was fired at the President outside of the St. Francis Hotel on Union Square. Tourists in ubiquitous flower-pattern dresses and white slip-ons wandered through the hotel's corridors, seemingly oblivious to the near tragedy outside the hotel.

Outside the hotel, on the Post Street side where the President had emerged, witnesses and bystanders with transistor radios were turned into instant celebrities. Newsmen clustered around anyone who would intimate that they had seen anything, witnesses who would become caught in a media maelstrom, repeating their few threads of information over and over again. Early information grabbed on the street clashed and contradicted with ferocity. "Two in custody . . . a young man . . . a woman dressed like a man . . . someone was trampled . . . an old woman was hit." No one knew where the captive had been taken, whether he or she was still in the hotel, was at the Federal Building, was at the City Jail. Unable to determine any more at the St. Francis, we headed for the City Jail, where the smart money said the captive would be taken to be booked prior to arraignment in the Federal Building.

In late afternoon, the scene at the Hall of Justice was barren. The traffic violation window had closed for the day, and the institutional-green halls were peopled only by off-duty meter maids and the sort of creatures who linger in the Hall's basement cafeteria watching the ultrasonic bug-killers softly hum fruit flies into oblivion. In the elevator to the City Jail we first stared at our own shoes, then at the polished ersatz-alligator shoes of a Philadelphia Inquirer reporter who grinned at us and said in a soft Southern drawl, "Nice day to spend in the City Jail."

We passed through the bars on the sixth floor into the booking area where Captain William Conroy, the officer in charge of the jail, gave us the rules for observing the booking. Conroy, a lean, strong-boned man with close-cropped hair, had a fair glint in his eye and seemed to be having a field day, fixing for a battle of wills with the press. "Now I want to lay down the ground rules," he stated briskly. "There'll be no interrogation." By this time KCBS had revealed that the FBI had released the captive's name as Sara Jane Moore, a middle-aged woman affiliated with the United Prisoners Union, who had been interrogated by the Secret Service the previous night as a potentially suspect person. When we asked him where the captive was being held, Conroy replied that she was being interrogated by the

Secret Service. But where is she being held, we asked. "I said she is being interrogated by the Secret Service, 'secret' is underlined!"

We began our wait in the City Jail at about 4:30 pm. As the hours wore on and it became apparent that Sara Moore was not going to be a guest in his jail, William Conroy warmed to his visiting reporters and let us listen to the radio in his office. "If they want to take her somewhere else, I won't be offended," Conroy chortled. In his office the Captain had a well-thumbed copy of Marilyn Baker's *Exclusive!* While we waited, he got a call from Baker asking for information. Obviously pleased, Conroy growled intimidatingly into the phone but gave her no real information.

Shortly after we arrived in the City Jail, LeRue Grim, a local attorney, came running into the booking office at almost a full trot. A reporter shouted at him as he ran by, "You don't let any grass grow, do you LeRue?" Grim said he had been called to represent Moore by Dennis Rice, who said he was Moore's spiritual brother. Grim said he got Rice out of San Quentin last month after Rice had served four years for armed robbery. Grim said that Rice was also a codefendant with Squeaky Fromme in 1971, on charges of lacing a witness's hamburger with LSD so that the witness would kill herself. The charge of tampering with a witness was knocked down to a misdemeanor, and Rice was never convicted. "Dennis says Charles Manson is his father," Grim told us. Rice told Grim, "Go see her and keep her from talking too much." Grim said that was what he was at the jail for—to keep Moore from having any incriminating discussions with the police.

Grim was impatient but not demanding while he waited. He called the US Attorney's office and the Secret Service several times to check on Moore's whereabouts. Grim told us he had run for Congress in the Sixth District as a peace candidate in 1966.

(The day after, Grim denied that Rice had called him to defend Moore, and said rather that his secretary had made a mistake and Rice had called him to defend Squeaky Fromme. He now says that he has no desire to defend Moore, having heard that she was an FBI informer at one time. Curiously, Grim says that as he walked into the Hall of Justice, one officer in the building told him he had heard it was one of the Manson girls who fired the shot.)

While we waited, we were told that Moore was brought into the Hall of Justice. She was apparently taken up in a passenger elevator, thwarting TV news cameramen. Since cameramen had been told as they entered the jail area that they wouldn't be allowed to shoot film while in the jail, they stood in the squeezed area between the elevator and the prison door waiting for her to show. She never did, and we were told that she had been taken to dinner before the arraignment.

Though Sara Moore didn't show, another woman did. While we waited, a very drunk woman was led into the booking area where the press was waiting. The press rushed her, thinking she was Moore. "That's one you can take home to mother," smirked Conroy to the Examiner's Malcolm Glover. "I'll

sign her out to you and you can bring her back in the morning." Noticing that we were jotting down his conversation, Conroy glowered "I hope you're not taking notes. If any of you take this down I'm going to have to kick you all out of here."

Before we gave up on the City Jail and headed for the arraignment at the Federal Building, we caught the big cop joke of the afternoon. "It's a good thing she was a woman," one cop remarked. "Because a man knows the difference between a Ford and a Cadillac, and she was aiming for the Cadillac."

Driving over to the Federal Building we heard over and over again George McManus's tape on KCBS of the shooting—crowd sounds of cheers, then a shot, McManus's voice intoning "Oh my God, Oh my God, a shot's been fired" as the volume of the tape recorder goes on and off. Asked about this in an interview later on KCBS, McManus said his finger was tired from holding the button in. (The gaps seemed to be edited out in later replays.) McManus also noted, somewhat sheepishly, that for a brief moment he had been in front of the presidential limousine, blocking it, before he was grabbed out of the way.

At the Federal Building, we were sent on the Great Elevator Scramble. First we were told by the entrance guard to go to a press conference on the 24th floor (the building only has 20 stories). Then we were sent to a Secret Service press conference on the 12th floor, which consisted of a gray-suited agent holding a xeroxed press release in his hand and telling us, "You can copy it as I hold it, boys." The press release told us three or four facts that we had known for hours. Then we bounced to the 20th floor, where the smoke-filled press room was, and were told to go to the 19th floor, where the arraignment was in progress.

Well, not quite. Actually, the waiting for the arraignment was in progress. The atmosphere was jovial in the courtroom, a familiar place to most of the assembled press, since Patty Hearst and the Harrises had been arraigned there a few days earlier. Familiar-looking television personages like KQED's Bill Schechner of Newsroom and KPIX's Al Dale mingled with print people like Newsweek's Mary Alice Kellogg and the Examiner's Carol Pogash, exchanging tidbits of gossip, greeting associates and generally enjoying the media hoopla that's been hitting the Bay Area in waves for the last week.

After about an hour of sitting about, a court attendant announced the arraignment was off till eight o'clock that evening, and the press headed for the Rathskeller restaurant at the corner of Turk and Polk. The mood was one of cheerful resignation in the elevator on the way down, with quips of "I'm going home to get my sleeping bag for this one" and "I'm an arraignment groupie myself—I'm really into the prosecutor" peppering the air.

At 7:45 we were back in Magistrate Woodruff's courtroom watching some half-dozen courtroom artists frantically sketch everything in sight. At 8:05 about a dozen prosecutors and lawyers filed into the courtroom and spread themselves about the center tables. Then, at 8:12, a door to the left of the bench opened and in came Sara Jane Moore, ringed by burly men in dark suits. A hush fell upon the courtroom, catching many people in mid-syllable. Sitting

here writing this we can still feel the shock wave that struck us so quickly when we saw Sara Moore. Nothing had prepared us for this slightly heavy, salt-and-pepper-haired lady in a rumpled blue raincoat, even after a dozen bloody years of seeing assassins, alleged assassins and would-be assassins. Sara Moore's face was nothing like the sullen leer of Lee Harvey Oswald, or the brooding shock of Sirhan Sirhan. Nor did she have the wild eyes of Squeaky Fromme, whose title she had eclipsed as the only woman would-be presidential assassin in American history. She could have been (in fact is) someone's mother, anyone's good neighbor, a small person caught in God knows what legal web. And this woman was charged with a violation of 1751C—US Code Title 18, "attempting to assassinate the President of the United States with a handgun."

The arraignment process was a simple one. First, Magistrate Woodruff, a pink-faced, judicious-looking man in his mid-50s, explained the charge. Then he inquired as to whether she had an attorney and, if not, if she wanted the court to appoint a public defender. Woodruff said he had heard that some friends of hers had asked that their attorney be used, and asked if she wanted that attorney's services. She declined. Woodruff explained that in order for him to appoint a public defender, Moore would have to fill out a financial affidavit. She acceded to this and, in front of the nation's press, with the whole world watching, Sara Moore stated that she was unemployed, that she had last worked in May 1975, when she had gross earnings of \$245 a week and that she had a 1970 Toyota. ("How much would you get if you had to sell it tomorrow?" asked Woodruff. "I don't know . . . don't know," she replied, her hands squeezed behind her back. The judge said, "I'm not a specialist in used cars, but \$400 sounds right.") The financial affidavit sounded like a credit car application form.

The rest of the arraignment moved along swiftly. James Hewitt became Moore's court-appointed attorney, and bail was set at an impossible \$500,000. Hewitt raised some hackles when he spoke of how appalled he was by the delay in the arraignment. He intimated that this had been so that the witness could be interrogated without the presence of counsel. James Browning, the government's prosecutor, replied that there had been no unnecessary delay, that Moore had asked to speak to an agent. He also asked that the government be allowed to examine Sara Moore at the Springfield Government Medical Facility in Springfield, Missouri. Hewitt replied he needed time to speak to his client, and a hearing on the medical examination was scheduled for two the next afternoon. At ten the next morning, in the same courtroom, Patty Hearst was scheduled to appear before Judge Carter.

As Sara Moore was led away to "wherever she'll be held tonight," as Hewitt succinctly put it, reporters jumped up and ran for the door to file for the night. In the elevator on the way down two weary NBC reporters looked at each other and grinned. "Isn't this fun?" said one, with a hint of sarcasm in his voice. "Yeah," said the other. "Lots of fun."

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An interview with Sara Moore

A tangled web of Popeye Jackson, Randy Hearst and FBI Agent Worthington

BY LARRY BENSKY

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Last June a woman contacted the New York Times, the Los Angeles Times, KSNB and KPFA. She said she had an important story to tell. When she contacted KPFA, she was hesitant to talk about her story by telephone, insisting that she visit us in our offices. I asked that she at least give me some idea of the subject of her story — and when she did, I arranged a meeting with her the next day at her house at 565 Guerrero in San Francisco's Mission District.

Sara Jane (Sally) Moore told me she had been sickened and frightened by the death of Popeye Jackson, with whom she had worked in the People In Need food program following the Patty Hearst kidnap. [Jackson, a leader of the United Prisoners Union, was assassinated on June 8, 1975, in front of his Mission district home; see Guardian 6/28/75.] Moore had been even more sickened and frightened by stories that were circulating — and which had recently been printed in the Berkeley Barb (6/20/75) — that she had been responsible for Jackson's getting into trouble with the law.

"My life is in danger," she told me repeatedly. She hinted that she knew how to handle firearms because she had had military training — "but if they want you they can surprise you any time." I asked who "they" were. She said it might be her former control officers in the FBI — or members of several left groups she had (in her eyes) tried to befriend or (in their eyes) tried to infiltrate.

In fact, the FBI was what Sally Moore wanted to talk about. She had heard an interview on KPFA with Mary Jo Cooke, a woman who had infiltrated VVAW and Attica defense groups in upstate New York, but who had changed her mind because she began to believe in radical social change. Sally Moore said she'd changed her mind too.

Since our initial contact and the interview with her broadcast on KPFA a few weeks later, I've heard from Sally Moore three or four times a week. Her calls were usually of a "Let's get together, I'd like to talk to you about what's going on politically in general" variety. These were not the kind of calls I was likely to entertain with great warmth, since a few months earlier I had narrowly escaped federal grand jury inquisitions based on KPFA's receipt of tapes from the New World Liberation Front and the Weather Underground organization. I did not see Moore again until a week before the attempt on Ford's life, when she showed up at the Sept. 13 KPFA picnic with her son.

A lot of things are going to be said about Sally Moore, now that the media is engaging in another "Aren't We a Violent and Kooky Nation" orgy. One thing I'd like to see remembered is that this woman became obsessed by anything she felt to be clandestine and powerful. The most obvious clandestine power in our country is the secret police — whether they call themselves FBI, SFPD Intelligence Units or whatever. She told me enough about her relations with at least the FBI to convince me that she was more than a "potential security informant" or whatever they're saying about her from their Washington office.

That she understood, on one level, so much about secret power and, on the other hand, couldn't bring herself to stay away from it, was a strong component in her personal tragedy. Whether it led her to try to shoot the President is something we may never know.

(Larry Bensky is KPFA's station manager.)

How did you get involved with the FBI in the first place?

I was a paid worker for the People In Need dis-

tribution program. Subsequent to that someone made an offer to Mr. Hearst to get in touch with the SLA so that he might have contact with his daughter. The FBI learned of that agreement, and it was through that that I was recruited to be an informant.

Who was that person, and why would the FBI be interested in an informant? I understand that they were working very closely with the Hearst family. Why did they need an informant?

I don't know. You'd have to ask them that. The person who had the agreement with Mr. Hearst was Popeye Jackson. The FBI told me originally that their sole concern was the safe return of the kidnap victim to her parents. That they were not interested in interfering with any agreement that Mr. Hearst might make, that they left all of those things up to the family. They were interested in who had made the offer in terms of whether or not they thought it was possible for him to actually make some kind of SLA contact and not be just another ripoff artist. After some struggle with myself, I told them who the man was. They said they thought it was improbable, maybe not improbable, it certainly was possible that he could make a contact.

How is it that you came into contact with the FBI? Did they call you up because they heard you were working with the People In Need program?

No. I had consistently refused during the People In Need program to answer any questions involving the people involved or things other than my particular area of work, which was the accounting and part of the office administration. I had been consistent with that, in terms of answering questions about the police officials I was in touch with, with the coalition, and answering questions of the police about the coalition. So I had been so consistent in that that no one really bothered me about that. So it wasn't particularly abnormal for you to be around FBI people in those days, since you were working with the People In Need program and the FBI was closely in contact with the Hearst family?

Yes, the FBI as far as I know was not interested in the People In Need program, but there were agents permanently on duty at the house. After the food distribution was over and I moved up to Mr. Hearst's office, first in the Hearst building and then at the Examiner building, FBI agents were a normal part of the compliment of the people coming and going because of various extortion attempts and whatever. They were people I was used to seeing.

Giving information about Popeye Jackson and Randolph Hearst's meetings to the FBI—would you consider that informing?

No. As a matter of fact, once I had told them that Popeye was the person who had the agreement with Mr. Hearst, I was never asked particularly to report on him. I never rendered any formal reports, although there were some conversations. They almost immediately asked me about some other people that I might or might not have seen or met. I had met one of the people they asked me about. They felt that that person was much more likely to be in what was then current contact with the SLA than was Popeye Jackson. They asked if I could perhaps renew the acquaintance with him, in terms of seeing whether or not an SLA contact could be made that way.

Did you in fact look this person up again?

Yes I did.

And how did you approach him, and why did you say you'd called?

Well, by that time people during the food program, and Popeye, toward the end and afterward, had begun to introduce me to radical philosophy. Not so much in the theoretical sense as in the



Photo by Janet Fries

problems that people were facing. Very real problems here. Particularly the problems of black people and, in Popeye's case specifically, of the prison population. So I had gotten very interested in the research I had done at the paper and had quite sincerely—there was nothing phony about this—begun asking to learn and to be taught. It made it natural then to contact this man in terms of, I wanted to talk with him of my interest in what was happening in the world today. You know, again, some natural curiosity about people that had some peripheral relationship with any of the SLA people. But you didn't in fact call this person until the FBI asked you to. You say it was natural for you to have done so, but the instigation, what got you to call him, was the fact that the FBI asked you for information about him?

The FBI asked me to contact him and see if I could get to know him in terms of relaying information about him to them. Why did you do it?

That question has been asked of me so many times and I'm not sure that I have a good answer. Part and parcel of it is I'm a mother and I happen to be against child stealing. If the SLA had kidnapped Randolph Hearst, a la the Tupamaros, I don't know how I would have felt about it, but certainly as a mother I'm—just the whole child-stealing thing was wrong. Number two, I grew up thinking that the FBI and the police were the good guys. That their job was to protect, you know, me and mine. And from the standpoint of my background, that was correct. I was used to seeing them around. I had a strong personal feeling for Mr. Hearst. What I was doing was never in terms of finding the SLA so that the FBI or anybody else could, you know, capture them or anything. My motive began as helping Randy get in touch with his daughter. How did that lead to informing on this other person? By the way, who was this person and what was he involved in that was so interesting to the FBI?

I'm afraid I wouldn't be able to answer that question. That isn't something that I would be prepared to answer.

You don't want to say who it was that you were informing on. Well, could you say what general area this person was involved in? I mean was he a political activist in a community group, or was he a newspaper official or something?

Yes, he was a member of one of the cadre revolutionary organizations. And the FBI, who had been quite open with me as to why they were interested in individuals, you know, this is Mary Jones, we want her for bank robbing—great specificity—had simply said of him, "We have a continuing interest in him." Which was in itself enough to intrigue me.

Did you think that this person might have been involved in child-stealing, is that why you went and followed him? Or did you think that following him would maybe help the FBI find Patricia Hearst, or what?

I wasn't following him. I was asked to make an acquaintance with him in terms of informing. There were a lot of people who had known the SLA people, you know, they were normal people with lots of contacts. He was known to have known some of them. And they were searching for people who might be at that time in contact. And this is prior to the shootout. At the same time I was learning more about radical or revolutionary movements, more over into the kind of "action now" group. I don't know at what point the thing changed in terms of the SLA, in terms of infiltrating the organization and reporting on it because it was a danger to this country. But that is what you felt you were doing after a while. You weren't looking anymore for informa-

tion about the SLA. You were passing on information about this organization which was allegedly dangerous to the security of the country?

Well, the SLA thing became moot very quickly because of the shootout. The SLA that was left was Emily and Bill Harris and Patty Hearst. So who was in touch with who very quickly became moot.

Is that your opinion or is that the FBI's?

Well the people that this man allegedly knew had been killed. I don't really know. As I say, the thing changed. There were a lot of things happening to a lot of people, including me, during this time. I did it very briefly. I very quickly thought that what I was doing was wrong.

What does briefly mean? How many days, weeks or months?

Okay. I was recruited by the FBI in April. I ceased being an informant for them in July. It took some time for me to arrange to meet this man. And I've destroyed all my records and do not now have dates of when I actually met him. I date the quitting in July because I can tie it in with other things that happened in my life.

What did your informing consist of? What kind of information were you passing on and about how often did you do it?

Those are hard questions to answer, in that I had a lot of curiosity about what I was doing, about the movement, about people I was meeting. So there were two-way conversations between me and my contact in the bureau in terms of answering questions and helping me. In terms of reports that I filed on this particular man, the answer is everything. Every phone call that I made to him or that he made to me, meetings that we had. Those were the formal kinds of things that I was asked to do with great specificity. Where we met, why that place was chosen, what we talked about. Not only the political content but what we talked about in terms of just social conversation. Even to the minutiae of what he was wearing.

Why would the FBI be interested in things like that? Did they tell you?

You would have to ask them. In answer to the kinds of information they wanted their answer was everything. And it took some coaching for me to realize they meant everything.

So you were spoken to fairly often by your control in the FBI, your agent officer?

Yes, from the time I was first contacted. I would say that in the beginning the contact was on almost a daily basis. I had a lot of questions around other things I was doing besides seeing this man. I was by that time attending benefits, talking to people and seriously studying. One of the things that happened, and I was absolutely serious and sincere about, was that the man—there are other things where I have called him Tom, so I think it's more comfortable to say Tom than "the man"—Tom had begun my formal political education in terms of giving me books to read. Part of the questions that were asked me by my control agent were how did I feel about the events, you know, other than this specific thing, but general benefits, movies, other things, demonstrations. I don't remember if I had attended any demonstrations at that time but, anyway, other things I was doing. Were you asked to take pictures or were you shown pictures of people for identification purposes?

I was never asked to take pictures. I was asked my opinion of things. I was not at that time asked who was there or who said what about these other events. That was really limited to my assignment to Tom. I was shown pictures, yes, and asked if I had met people or seen them.

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Q: What do you think the FBI's opinion has been since you've been talking to the media?

A: They're unhappy.

Q: Have they threatened you in any way?

A: They have had a conversation with me. And I'm afraid that's all I'm willing to say.

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Was your control officer in the FBI—I think you've named him, as a matter of fact, so we might as well use his real name. Did you have the feeling that this was straight political surveillance or was there some interest in criminal acts?

It's hard to disconnect the two. This was political surveillance. In other words, the job was political surveillance of radical left groups that they felt were a danger to the country. They were of course very interested in any illegalities that might be occurring.

Were there any?

During the time I was doing it? Not to my knowledge. I'm not that knowledgeable about the law, but I wasn't asked to break the law by Tom or the FBI.

Were you ever asked to say anything inside this political group which would lead this group in a certain political direction?

I was never actually successful in infiltrating the group as such. As my political education—as I read—the time that I was ready to meet other people was the time that I knew I could not do that. As long as it was on a one-to-one basis with Tom I was trying to figure out how to get out of it, what kind of a bind I'd gotten myself in. Much more quickly than I had ever anticipated I was to be made a part of a group, and that's the point at which I simply told Tom who I was. Because I could not see going ahead and endangering the group. By that time I had some concept of the seriousness of what I was involved in.

What did your FBI control officer think of this group? Did you and he ever discuss it? You seem to say that you were being at least interested in, if not won over by, the doctrine of this revolutionary cadre organization. Is this the kind of conversation you could have with the FBI? Or were they merely interested in what kind of shirt this person was wearing?

No, they were very interested in the political doctrine of the group, of this man. They were interested in the political doctrine of anyone that I was moving with at that time. And they were interested in how I felt about it, what kinds of things I was being asked to study. It was more that.

Did you find that your control officer had a knowledgeable political background so that he could distinguish between groups on the left?

Yes. The man is a brilliant man and is extremely well versed in all of the political groups on the left and what their various doctrines and philosophies and political lines were. Would you say that the FBI has a whole group of people, or is there just one agent who is interested in political matters in the Bay Area?

You would have to ask them. As for my personal impression, yes, this man was one of a group of . . .

You can name him. It's been in print.

Well. Mr. Worthington was my control agent, or contact. There are a lot of names for people like this. Yes, it was my impression that there is a whole section of, or group of, agents whose job is political surveillance.

When you were finished with this—well, you weren't finished with this assignment, but you kind of aborted it yourself in July—what did your FBI control officer say to you about your action at that time?

Well, there was a time lag between the time I actually told my control agent. The time lag was in part because Tom's group needed time to discuss it and then—one of those incredible quirks of fate—my bureau contact had been called back to Washington for a conference. So there was actually quite a period between the time I told

Tom and quit doing it and the time I was able to tell my bureau contact that Tom's group had—the story we had decided on was to tell him that Tom's group had decided I was a security risk and had broken off all contact with me.

Was that true?

Yes. The reason that we had decided that that was the thing to do was that, number one, it was the truth. Tom's group decided, or told me at least, that they had decided that I was sincere, that I was honest, that I really wanted to do what I said, but also that I was a security risk. And they would have to break off all contact. This had the advantage of being true, number one, and two, something that the bureau would believe.

Was Tom's group doing anything illegal except for studying books and having political and philosophical discussions?

I have no way of knowing, since my sole contact with the group was Tom. I never got any further.

Was he doing anything illegal? You said you weren't a lawyer, but what was he doing that would cause a police agency to surveil him?

I guess just espousing socialism or communism. To my knowledge he was doing nothing illegal. As a matter of fact, what I discovered very quickly was that he seemed to me to be acting in the best American tradition. He saw things he thought were very wrong. And if they were wrong they needed to be changed. And he was working toward what he felt was appropriate change in our system that would benefit real people.

What's been your experience with the FBI since you did tell your control agent, Worthington, that you were no longer going to inform on this person?

Well, his reaction at the time I was finally able to tell him, which was some time after the actual events, was, you know, you win some, you lose some. He asked me how long before the group had broken off all contact, and I told him it had been some weeks before. That was his attitude: you kind of win some and you lose some.

What do you think the FBI's opinion has been since you've been talking to the media? Have you had any contact with them about that?

Yes, they're unhappy.


Have they threatened you in any way?

They have had a conversation with me. And I'm afraid that's really all I'm willing to say. Are you afraid that this conversation, if it is played on the radio, might have difficult personal repercussions for you?

Yes, I'm a little bit nervous about any of this being played. But I think it's important that people know that these things happen, not just around great big important things that we can understand, but the everyday ordinary surveillance of political people.

Where did the idea come from, that the group that claims to be the New World Liberation Front might have gotten from you—a concept that Popeye Jackson may have been an informant? That has been very much in the air in the Bay Area recently, and I believe that it's of some concern to you. Did you at any time say to the FBI that Popeye Jackson was an informant, or do you think that it's perhaps your role in connecting him with the FBI that may have given him that reputation?

I don't really know. I was never asked to file any formal reports on Popeye Jackson. There were some conversations between me and the bureau, obviously, about him. I was never asked to report on the progress, if any, of the messages I was carrying back and forth between Popeye and Mr. Hearst. As I continued my political activity there had been some pressure from political associates, because of a lot of allegations and misinformation going around in the



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left about me. I reduced the experiences to writing. And I did write the first draft of what was to be a report, both in terms of the mechanics and in terms of my political beliefs, in which I did talk about Popeye Jackson's role and some other criticisms I had of him. And that had had some limited circulation, and I had had some repercussions from it in terms of what people were saying to me. When the first communique, allegedly from the New World Liberation Front, came out, my first thought was that some of the things I had said or what was in my paper might have fingered Popeye. And it upset me considerably.

Do you still think that that may be true?

I don't know, because I really don't know who killed Popeye. If it was in fact a political killing, if it was done by some misguided person on the left, certainly my views and my criticisms had enough circulation that, yes, there is some lingering feeling on my part that they might have used something I had said or something I had written as corroboration for some suspicions about some events that I did not at the time know of.

Have you spoken to the FBI about Popeye Jackson's death?

No, I have not.

Have they called you and asked you, since they knew you were close to him at one point, anything about it?

No, the FBI has not contacted me at all regarding Popeye Jackson's death.

You've been active, you say, in other Bay Area political groups since then. Do you tell them that you were an FBI informant and that you still have some contact with the FBI?

I no longer have any contact with the FBI. You asked if there were any repercussions because of my going public and I said yes. I no longer have any contact with the FBI any more than anyone else on the left. It has been my practice since January of this year to tell each and every group that might even be vaguely political; or individuals, that I was an FBI informant, and to make myself open to any questions that they might have about that. **Do you think that right now, as it stands, the FBI is still interested in you as a person who's now active on the left, and may some day in fact have an informant on you?**

Well, I don't know. I don't know what extent they're interested in people on the left. My activity is of a very surface nature and I have, you know, acceptance by individuals but certainly by no recognized groups. They're freaked out by it. "I don't know" is the answer. You say that you were brought up to be very patriotic, and then you did have this four-month contact with the FBI, which has been brought up occasionally since—particularly since your recent talking to the media. What would you say your overall impression of the FBI is? Did it change from the first time you made contact with your control agent till this point?

Yes. I think very much so. I think the idea of, number one, using people as tools and informants, like me—we're a counter-intelligence tool. We're used as tools in a very callous way. I think the whole idea of gathering information on, hassling or attempting to neutralize—which is one of their favorite words—people who are only doing what has to be done. You know, there is need for qualitative change in this country—a great need for it. And I think that's recognized. The people that I've known on the left have decided the way they think that qualitative change ought to come about, and are working in a quite sincere and dedicated way to support their beliefs, to bring about the kind of changes that they want. That's a right we have. Nobody's breaking the law on that. The FBI, I do feel, is a tool of—and I try to avoid rhetoric—the corporate ruling class. Their job is to protect what used to be me and mine. □

NOTES ON SARA JANE MOORE

As we go to press, the Guardian has learned new details of Sara (Sally) Moore's biography. She was not an heiress whose family had "mining, lumber and political interests" in West Virginia, as was first reported in the Los Angeles Times, and reprinted in the SF Chronicle. Nor was her maiden name Moore: her father's name was Olaf Kahn. He worked for 38 years as a maintenance supervisor at a DuPont chemical plant in the Kanawha Valley outside Charleston, West Virginia.

Reporter Bob Brunner of WSAZ-TV in Charleston has unearthed these details of "Moore's" background. The Guardian was able

to contact her brother, Dana Kahn, in Cincinnati, by telephone but he refused to comment on Brunner's findings.

According to Brunner, the woman who now calls herself Sally Moore attended Stonewall Jackson High School near Charleston, where her main interest was drama. After graduation she enlisted in the Women's Army Corps but was discharged on psychiatric grounds. She was hospitalized in 1950 following an episode of amnesia in which she was found wandering. Brunner says the FBI beat him to Charleston's Spencer State Hospital "by less than an hour" and took her records.

Sara Jane Moore returned to Charleston in 1972 under the name Rosemary Rockefeller. She was thin and a heavy drinker, according to four people Brunner talked to. She had a habit of making phone calls from a local bar which other people could overhear. The bar manager and patrons Brunner interviewed got the impression she had three children, one of whom she had left at a Florida orphanage. One phone call she tried to place was to Fidel Castro. She said she wanted to convince him to arrange the assassination of Richard Nixon. At this point the FBI started looking for her, and she left town.

A recurring ambition of Sally Moore's has been to gain access to ruling-class circles. Her co-workers at the People In Need program say she was preoccupied with getting close to Randolph Hearst personally. She passed herself off as his executive secretary and claimed to have long-standing social relations with both Hearst and Examiner Business Manager Wells Smith. (Smith says he never met her till she volunteered for the PIN program.)

In the hectic days following Patty Hearst's kidnapping, Randolph Hearst tried to establish friendly contact with the "left." Sally Moore tried to convince several militants she met through PIN, including the late United Prisoners Union leader Popeye Jackson, to keep their ears open for any information that might lead to Patty. It's conceivable that even recently she was trying to help find Patty (she stayed in touch with Joyce and Paul Halverson, friends of SLA member Camilla Hall) in hopes of ingratiating herself with Hearst. With Patty caught, these hopes would have dissolved.

Jack Palladino, an investigator for the Lipset detective service who was called in to deal with PIN's mounting bookkeeping and security problems, recalls that Moore was particularly upset about not being billeted with the top brass of the program. Palladino, Ludlow Kramer and a few other administrators used to adjourn to the St. Francis Hotel to eat, confer and sleep (in the MacArthur Suite, at Hearst's expense). On the occasions when Sally Moore joined them, she had to drive back to suburban Danville in the early hours of the morning.

It was in front of the St. Francis that she fired a shot at President Ford.

On the question of whether the FBI has been confiscating records relating to Sara Jane Moore: Moore had given a lengthy deposition to SF attorney Daniel Mason concerning the People In Need program. Mason represents Joseph Polite and Leonard Vaughan, two members of the Nation of Islam who are suing the Chronicle for libel for a Chronicle story which described their role in the PIN program as tantamount to extortion. On Tuesday afternoon, however, when the Guardian went to examine records of this case on file at the Superior Court, a folder containing records of people from whom depositions were to be taken contained nothing for Sara Jane Moore.

Shortly after the assassination attempt, the Guardian called FBI Special Agent Bert Worthington, who Sally Moore claimed was her control agent in the SF FBI office. Asked if he knew Moore, Worthington replied, "I'm not making any comment on that. You'll have to call Charlie Bates about that." We called Bates, head of the SF office, who also refused to comment. But when we checked with the FBI office in Washington, D.C., Tom Coll of the public relations office confirmed that Moore "was contacted as a potential security informant from approximately June 1974 to June 1975" when her relationship was terminated due to her public disclosure that she had been furnishing information to the FBI." The FBI said that since June, Moore has "volunteered unsolicited information to the FBI San Francisco office." ■

—Fred Gardner

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The fight for Patty's mind

'Kayo shook his head no. Patty shook her head no.'

BY KATY BUTLER
AND JERRY ROBERTS

The girl has been literally insane," attorney Vince Hallinan told a small knot of reporters in the hall of the Federal Building Sept. 23. "How the hell do you explain a girl with her background joining a group like that? They undoubtedly were giving her LSD or something."

"Will she testify against the Harrises?" one reporter asked.

"She doesn't know anything about the Harrises." A groan of disbelief from the reporters.

"All right, don't believe it, fuck ya," Vince Hallinan said and headed for the elevator.

Hallinan is one of a battery of attorneys assembled by Randolph Hearst to present his daughter Patty's defense. Whether she will go along with their legal strategy is still an open question. All six attorneys are sharp and politically well wired. They are:

—Vince Hallinan and his son Terence "Kayo" Hallinan, fighting attorneys with a history of Left connections and radical clients. Vince also defended Harry Bridges and ran for president on the Progressive Party ticket in the Fifties. This year, he worked with Randy Hearst by representing former Examiner reporter Bob Patterson in the Synanon suit. Last spring, he offered to act as a radical contact person for Patty while she was underground. Son Kayo, who defended the Presidio Mutiny case in 1969, was brought into the act when he pinch-hit for Vince immediately following Patty's capture. Patty, according to Kayo, likes working with a younger attorney. Kayo's partner, John Knutson, is also providing services.

—James Martin MacInnis, a prominent trial attorney who has represented a host of powerful corporate and individual clients, including the ILWU's Harry Bridges, disgraced former SF Tax Assessor Russell Wolden and Jack Burke, who presided over the GeoTek stock scandal. In court, MacInnis receives whispered messages from Catherine Hearst.

—William Coblenz, urbane member of the UC Board of Regents, a power broker whose connections stretch from Bill Graham to Joe Alioto to developer Gerson Bakar and to retailer Stanley Marcus. (Coblenz acted as Hearst's observer at the Little/Remiro trial and is an adviser to the Hearsts.)

—E. John Kleines of the Garret McEnerney II law firm, counsel to the Hearst's SF Examiner, who has also been present in court.

'The judge was shocked'

Strong indications of the legal strategy cooked up by the sextet were revealed Sept. 23, as Patty's bail hearing continued. Shielding Patty from questions, Kayo Hallinan presented Judge Oliver Carter with a third-person affidavit, signed by Patty, in which she claimed she couldn't distinguish between fantasy and reality in trying to remember events after the Hibernia bank robbery in April 1974. She swore she was forced to participate in the robbery.

"She was locked in a closet for nine weeks," attorney Kayo Hallinan told Judge Carter on Sept. 23. "Bring this family back together," he all but ordered. "Bring this woman back to present reality . . . help her realize that this has been a fantasy."

Carter asked Patty directly if she wanted to make any statement. "Never feel that you're being cut off from expressing yourself," he told her. Patty was subdued: no fist salutes, no more big grin, less spring in her step. She looked at Kayo Hallinan. Kayo shook his head no. Patty shook her

head no. "Let the record show," Judge Carter said, "Miss Hearst shakes her head no." Carter closed the hearing by saying he planned to appoint three psychiatrists to determine whether she could withstand cross-examination on the contents of her affidavit.

The tiny press room one floor above the courtroom was a mob scene within minutes. Nearly 100 reporters and camera-people elbowed and snarled at each other for a closer position to a table where Kayo Hallinan had not yet appeared. Someone called out, "Where's the affidavit?" Linda Deutsch of AP replied, "It's on the front page of the Examiner!" A few people laughed, then smiled idiot grins as they realized Deutsch was telling the truth. Reg Murphy, the new Examiner publisher, wasn't taking any chances: the affidavit had been conveniently "leaked" to the Examiner hours before the hearing.

"The judge was shocked" by Patty's affidavit, Kayo Hallinan insisted moments later. He then read the statement in full.

When Hallinan was finished, reporters gave him a taste of the kind of tough questions US Attorney Browning might have for Patty Hearst if he gets a chance to cross-examine her.

'Hell of a chance for acquittal'

Where had Patty been for the past 19 months, one reporter wanted to know. "She doesn't remember where she was," said Kayo.

What about Patty's allegedly shooting out the window of Mel's Sporting Goods in Los Angeles to save the Harrises from arrest? "I do not know what happened in Los Angeles. She does not know what happened." Then, "the affidavit speaks for itself," Kayo walked out.

Patty's mental state remains a mystery. On Sept. 22, her cousin Will told the Guardian, "I don't think she's had a chance to talk to anybody in a real hair-hang-down way yet." All statements about her state of mind have been filtered through her parents and attorneys—who obviously have points of view to push.

The Hearst affidavit, printed in full in the Sept. 23 Examiner, clearly raised more questions than it answered. The Guardian called a variety of legal and medical experts to find out what it would take to pull off a successful "psychiatric defense" for Patty Hearst—whether or not she wanted to cooperate.

"You've got a hell of a chance of getting an acquittal in this case," attorney Melvin Belli told the Guardian. "She ought to wait and not say one word until she gets in the courtroom, and stop making revolutionary salutes. If I had to try the Ruby case over again, I would have kept quiet."

Belli thinks Patty's rich background may not help her. "In law school, we used to say the thing that hurt a defendant more than anything else was money." LA trial attorney David Chodos agreed: "Juries aren't terribly sympathetic to very wealthy people. But they are not treated as harshly as others in terms of punishment. There's usually lots of evidence available about their amenity to rehabilitation."

Often, however, juries never get the opportunity to judge rich defendants because wealth can provide sophisticated legal defenses that short-circuit the usual criminal procedures. In Patty Hearst's case, her family has already launched an expensive defense based on her alleged mental incompetence.

"She may be incompetent," speculates Chodos. "She may just have different ideas. Every time she uses that fists-up salute, she makes it more difficult [to mount a psychiatric defense]."

Despite Patty's clear eyes and jaunty

manner in court, her attorneys are arguing that she "doesn't remember" what happened after the Hibernia bank robbery and that she is too fragile to submit to cross-examination.

Dr. William A. Bellamy, a forensic psychiatrist (specializing in legal issues), told the Guardian, "Amnesia is extremely unlikely with Patty Hearst. The vast majority of people will not develop amnesia," he said, and "for amnesia to last 19 months would be even more unlikely." If she had been as shocked and disoriented as her affidavit maintains, Bellamy says she probably would also have had "great difficulty thinking and talking" and probably would have been unable to make the forceful tape recordings released by the SLA.

Patty's state of mind will become the subject of a battery of legal arguments about whether she is competent to stand trial and whether she committed alleged crimes in a state of insanity or "diminished capacity."

Before Carter could legally halt the trial on the grounds of Patty's incompetence, her attorneys would have to prove that she was incapable of understanding the nature of the legal proceedings and incapable of cooperating with her attorneys, according to legal experts we consulted. Her attorneys will be hard put to prove incompetence on the basis of her political ideas.

"A lot of people believe a lot of things that aren't so," said Ned Opton, a Wright Institute psychologist who is also a law student. "But that doesn't mean they're necessarily crazy."

"Suppose she thinks of herself as an urban guerrilla and her defense attorneys think that's suicidal? Their best strategy would be to get her in the hands of a psychiatric institution. I think it could be a degree of coercive persuasion to the same degree of intensity to which she was subjected at the time she was kidnapped."

If (or when) Patty is determined to be sane enough to stand trial, her lawyers will undoubtedly argue that she was either temporarily insane or suffering "diminished capacity" at the time of her alleged criminal actions. "Temporary insanity" is grounds for outright acquittal, if experts prove that Patty was unaware that her actions were wrong, or unable to stop herself as the result of a mental disorder. Failing that, her attorneys may be able to prove the milder state of "diminished capacity," and she may be found guilty of lesser charges. The court will rely on the "expert testimony" of psychiatrists presented by both prosecution and defense.

"This is going to be one of the most dramatic examples in recent times of asking psychiatrists to arbitrate ethical and moral questions," said Dr. Lee Coleman, a Berkeley psychiatrist and advocate of prisoners' rights. "Prostitutes for one side come up with one opinion and prostitutes for the other side come up with another." □

SCENES FROM THE MEDIA MANHUNT

BY KATY BUTLER

Minutes before FBI agent Tom Padden looked in the back door at 625 Morse Street in San Francisco and realized he had stumbled to the end of the FBI's 19-month manhunt for Patty Hearst, the media hunt began.

At 1:25 pm, ten minutes after the Harris arrests and an hour before Patty's capture, a news writer at KGO-TV received a call from an FBI source at the Federal Building. "Get your cameras over here," said the source. "They're bringing in Bill and Emily Harris."

"People really like KGO," the news-writer told the Guardian. "We get tips like that all the time."

KGO reporter Peter Cleaveland and cameraman Al Bullock rushed over to the basement of the Federal Building and were the only news media representatives to witness Bill Harris raising his fists in a manacled, two-handed salute as he was transferred to the federal holding cell on the 20th floor of the Federal Building.

Patty for 'Other Voices'?

By 1:30 the news was on KGO radio, and it spread across the radio frequencies like wildfire as other radio news departments tuned in. Patty Hearst was still



45 minutes away from capture, and she might have escaped once again if she had been listening to radio reports of the Harris arrest.

Cleaveland says the erroneous "Geary and Larkin" address that was first broadcast as the site of the Harris arrests came from an intercepted SF Police Department radio call. Newsmen swarmed to the site but were unable to find any bystanders who had witnessed the arrests.

Another theory suggests that newsmen or police officers simply garbled the address of the Federal Building itself—Golden Gate and Larkin rather than Geary and Larkin. (The Examiner perpetuated the error in its 3:00 pm edition.)

Fortunately for San Francisco burglary detective Tim Casey and FBI agent Tom Padden, Hearst and Wendy Yoshimura, who carried loaded handguns in their purses and had carbines in their closets, were both caught by surprise. They were almost as surprised as Casey and Padden.

(At presstime, the Sacramento and San Francisco offices of the FBI were still squabbling over who deserved credit for closing the Hearst file. Sacramento claimed they had supplied the addresses to San Francisco, hoping to find suspects connected with a recent SLA-type bank robbery in Sacramento, and that San Francisco stumbled onto Hearst and the Harrises. San Francisco, however, claimed that careful checking of tips, and the work of a rookie FBI agent who followed two SLA sympathizers around town, led them to the fugitives. In either case, it's clear that the Hearst arrest came as a surprise. SF police inspector Casey's first words to her were, "Patty, what are you doing here? Don't make a move."

"We didn't know Patty was there," FBI agent Frank Perrone confirmed later.

At three o'clock, news of all the arrests was reported at a triumphant, jam-packed press conference at the Federal

Patty's attorney Terence Hallinan protested Judge Carter's denial of bail indignantly. 'Your honor, she has only one strike against her, though it may be a year and a half long.'

Building, featuring local FBI chief Charles Bates, who for 19 months had been trying to explain why he had been unable to capture Patty Hearst.

The conference was held a bare 35 minutes after Patty's unexpected capture (it had been called before her arrest). Bates was unable to give any details about the Hearst arrest.

At the same time, reporters and photographers all over the country were canceling vacations, calling airlines and catching the first flight to San Francisco. At the Guardian, editors Bruce Bruggmann and Bob Levering jerked me off an investigative story to see what new information I could pick up.

My first stop is the San Francisco Examiner. I shared the elevator up to the

the world's most famous runaway through wire mesh as she climbs out of the van and turns her back into the corridor. The photographers fantasize about "another Jack Ruby," but quietly, because they are afraid the police will throw them out of the garage, as they have already threatened to do.

To nobody in particular, a pockmarked policeman says, "Now why wouldn't any reporters bother to find out why, for the first time in their 120-year history, the San Francisco police department went out on strike?" Nobody answers, or cares, because that is last month's news, and the photographers are waiting for a shot that could make them a lot of money—

soup prepared by Emma, the housekeeper, and the mornings they got to share coffee with Randolph Hearst.

"Emma moved with them to Nob Hill," one says. "But some of the other help was let go," says another, sounding like an old family retainer himself.

While we wisecrack, a black-and-white pulls up and two cops walk a stubby anonymous sandy-haired figure toward the enclosure. Behind his back, in his manacled hands, the young man holds a dark blue woolen watch cap. He walks doggedly toward the enclosure, hardly looking at the knots of newshawks. A couple of flashbulbs pop foolishly. Nobody asks him his name, and the freelancers who inadvertently snapped his picture make embarrassed jokes. He is

through the rising wave of speculation. "From now on it's luck. Just luck."

Patty's bail hearing

At three o'clock Friday afternoon, I elbow my way to the front of a crowd of 50 to a 100 reporters and curious people fighting over the last few seats at the bail hearings for Hearst and the Harrises. There are 30 "official" press seats given to just about everybody who was lucky enough to be in the Federal Building press room that morning. I'm not on the list but I beg, borrow, hustle, smile and talk my way through a makeshift airport-like security unit, leaving scores of my colleagues behind the barrier, waving press credentials and copies of City



city room with a mournful white-haired reporter. "Big news," he says.

"Did they get it into the paper?" I ask. "The three o'clock edition isn't out yet," he replies. "Mechanical difficulties." (It is 3:30).

In the city room, someone joshes editor Bill Flynn. "Have you signed up Patty for Other Voices yet?"

In the dark basement garage underneath the Hall of Justice on Bryant Street, where the meter maids and the plainclothes detectives park their vehicles, photographers begin to cluster at about 4:00. Patty Hearst is being arraigned across town in the Federal Building. The photographers are gambling that she'll be brought through the garage to city prison on the seventh floor, like most federal prisoners.

They are a pale, tense-looking, crackling jokes, knowing they have hours to wait and that it all might be for nothing. Three UPI reporters take up positions surrounding the wire cage into which the sheriff's van would be driven. One man with slicked black hair and a pencil-thin mustache looks as if he is straight out of "The Front Page." Puffy Frank O'Mea, the Examiner's watchdog of the police pressroom, stands slightly to one side of the wisecracking interlopers on his turf. He is flanked by two photographers strung with large press cameras with old-fashioned flashes.

Memories of Hillsborough

By five o'clock there are 18 of us waiting for Patty Hearst to arrive, two television cameras, UPI, the Examiner, the LA Times, AP and a horde of freelance photographers armed with a variety of press credentials, hoping for a lucky break. I am the only woman. We take up positions around the wire mesh enclosure that guards the entrance to the jail elevator. The van, we are told, will back into the enclosure up to the jail corridor. The van will be windowless, and the photographers will have about half a minute to catch a shot of

the shot of a manacled Patty Hearst being brought to prison in the town where her grandfather started his newspaper empire with the San Francisco Examiner.

"I'm glad it happened up here," says one bespectacled photographer. "They got all the work in LA last time."

AP and UPI reporters reminisce about their months-long assignment outside the Hearst's Hillsborough mansion in the spring of 1974, remembering the

housepainter Steve Soliah, accused of harboring fugitives, and he is still being held in city prison because his bail has been set at \$75,000.

Then word comes down from the police: they aren't sure where Patty Hearst will be brought, and rumor has it that she is visiting with her mother in the Federal Building. She could come in at midnight; she may not come in at all. "There's no way we can tell," says one photographer disgustedly, cutting

magazine, and calling out, "Newsweek is here!" "Rolling Stone!" and other mantras.

US District Judge Oliver Carter speaks in a frustratingly low voice, almost a mumble. I crook my hands behind my ears to hear more of the words he is addressing over the top of his spectacles to Patty Hearst. For a federal judge, Carter is being unusually attentive to the defendant, making sure she, and not just her lawyer, understands.

Patty Hearst is shockingly small; with a sharp chin and mousey red hair. Like Steven Weed and her two sisters she looks like someone you wouldn't have noticed in the corridor of your junior high school.

"These are, as you know, serious charges," says Carter in a fatherly tone of voice, looking Patty directly in the eye.

Over Patty's shoulder, Judge Carter can see a phalanx of Hearsts: cousin Will, his blond hair on end, sits at the defendants' counsel table. (Will tells me later that his role as Patty's closest cousin is a "media creation.") Behind Will, a row of Hearsts occupy the first spectator's bench: mother Catherine, with every hair in place; serious bespectacled father Randy; and Patricia's two quiet, light-haired sisters, Vicky and Anne.

"You don't have to sell me on the Hearsts," says Judge Carter. "I know they're fine people." Carter has children of his own, and he seems close to identifying with Randolph and Catherine Hearst.

He explains to Patty's attorney Terence "Kayo" Hallinan (son of old leftist attorney Vince Hallinan) why he's about to deny bail to Patty Hearst.

"Any of us who've been parents ourselves," he says, can sympathize with the Hearsts' position. To release Patty into their custody would be "putting the Hearsts on a torture post." Would they be capable, he asks, of seeing their daughter as a flight risk?

Hallinan protests, with convincing indignation. "Your honor, she has only one strike against her, though it may be a year and a half long." Nobody laughs.■

TANIA AND THE TUBE

It wasn't just the phoned-in tip to the Channel 7 newsroom that enabled reporter Pete Cleaveland and cameraman Al Bullock to get the exclusive film of Bill and Emily Harris, manacled, being led into the Federal Building for arraignment. FBI men in the Federal Building garage ordered them off the scene, but Bullock—a veteran cameraman considered by many to be the best in town—knew his rights and stood his ground. Except for this scoop, coverage of the roundup was just about uniform on San Francisco's commercial TV news stations. Among the common components:

●Overdone congratulations to the FBI: The publicity-conscious Charles Bates made the rounds of all the stations (including KQED) to say in the most modest, low-key manner, "I told you we'd get her. It was only a question of time."

Nobody pointed out that it had also been a question of money—that the search for the rich man's daughter had cost millions. Or that the FBI agent who knocked on the door of 625 Morse Street had been shocked to find Patty Hearst there. Or that finding the undisguised fugitive and her undisguised companions after a year and a half hardly qualified Bates and Co. for the sleuthing Hall of Fame. Bates graciously thanked the media for helping "in ways that will never come out." And nobody asked: "What ways?"

●The interview with the neighbors: Channel 2 really hit this angle hard, with Marcia Brandwynne leading in: "The Mission district of San Francisco is a city within the city . . ." By and large, the folks in Bernal Heights thought the Harrises were okay. A teenager named Julie told Channel 2 reporters, when the FBI men in unmarked cars staked out the house, "I said to myself, 'If that doesn't look like the heat, nothing does.'"

●The history of the SLA, recounted by the resident expert: Eeriest of these was the Channel 5 retrospective narrated by Marilyn Baker. A camera tracked down the path Marcus Foster walked the night of his murder so that we could "see" the ambush from his point of view.

●The Jack Scott Interview: Scott, granted equal time with Bates, said that the cops in the LA holocaust should have acted with restraint. Scott appeared live on Channel 7, on film elsewhere. Van Amburg, playing the tough interviewer, got him to "admit" it was too bad that Marcus Foster was killed. (The melodramatic mood was broken a few minutes later when Jerry Jensen, with a goofy grin, asked reporter Jim Vargas whether Patty looked attractive at the arraignment. That's happy talk for you.)□

—Fred Gardner

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Dow's plan to Clevelandize the Delta

BY JERRY ROBERTS

Dow Chemical, the company that brought you napalm and Saran Wrap, now plans another environmental horror: a \$500 million petrochemical refinery complex in the Delta on the banks of the Sacramento and San Joaquin Rivers. When completed in 1982, it would produce the raw material for 40% of the plastics consumed west of the Rocky Mountains.

The development would also result in a doubling of the number of tankers laden with petroleum products that annually steam through the Golden Gate, up the San Francisco and San Pablo Bays and through the Carquinez Strait, would greatly multiply the chances of a major oil spill on waterways of the whole Bay region and would devastate marine life and wildlife in the Delta.

Worst of all, the new Dow plant is only a first move by large corporations to transform a chunk of Solano County from agricultural land and pastoral rolling hills into a poisonous industrial center that will rival Eastern cities like Newark, New Jersey, and Pittsburgh, Pennsylvania, for pollution production. At least four other large companies—Atlantic/Richfield, PG&E, Southern Pacific and National Steel—plan new facilities in the immediate area of the Dow development. All of them will probably generate a rash of secondary industries and factories.

Dow's plans were revealed in a draft Environmental Impact Report released last month. Although the Solano County Planning department (whose planning commission favors the Dow plan) claims that 250 copies of the report are in circulation, surprisingly few people know much about it. The San Francisco Planning Department, for example, which has a definite interest in new oil shipments across the Bay, learned about it from an environmental group only one day before the deadline for comments on the draft EIR. Dr. Selina Bendix, Environmental Review Officer for SF Planning, told the Guardian she was somewhat frustrated when she tried to find out more about the Dow plant from state agencies. "It was extraordinarily difficult to get any information from anybody about the project," she said. "I sort of had a feeling people were hoping it would go away."

Grease from the governor?

Requests by environmentalists for more public hearings have been refused. The Contra Costa County Planning Commission denied a 30-day extension solicited by the Sierra Club and Friends of the Earth on Sept. 16, and the Solano County Planning Commission denied a similar bid on Sept. 18. The Solano commission, however, did grant a request that extends the deadline for written comments on the EIR until Sept. 30.

Environmentalists have charged that Solano and Contra Costa officials (who, somewhat understandably, favor the project because it means about 2000 new jobs and about \$1.5 million in new tax revenues for each county), in conjunction with Dow, are railroading the project through without time for adequate public review. As one environmentalist put it, "This thing is being greased from the governor on down."

Bob Perry, a spokesman for Dow Chemical, denied such charges. "Our track record speaks for itself," Perry told the Guardian. "The review was suggested to be for at least 30 days. It's been out for more than 40 days. We believe that we are maintaining a very proper and responsive time schedule."

Whether or not the project is being rushed, there has been precious little newspaper coverage on it, particularly in the SF press. Vallejo's Sunday-Times Herald carried a review of the EIR that, while reporting some of the expected negative impacts, suggested the economic benefits outweighed the environmental costs. The Oakland Tribune ran news pieces on the Dow plant when it was first announced (July 8) and at the time the EIR was issued. The Examiner ran a four-inch item on August 1 headlined "1000 New Jobs" which ignored the monstrous environmental impacts completely, and I found no coverage at

all in the Chron. Here then is a critical look at the proposed Dow facility:

Dow Chemical currently operates a chemical plant in Pittsburg that makes chlorine and caustic. Their new plans call for an expansion of the Pittsburg plant onto an additional 250 acres, construction of an entirely new plant across the Sacramento and San Joaquin Rivers near Collinsville on a 2700-acre site in Solano County and construction of four underground pipelines connecting the two plants.

The Pittsburg expansion will produce more chlorine and caustic, and both facilities will turn out such petrochemical building blocks as ethylene, propylene, styrene and polyethylene, which go into the manufacture of synthetic rubber, packaging materials and cleaning agents. Ethylene and the other plastics raw materials are made by refining naphtha—a flammable liquid similar to kerosene that is distilled from crude oil—by "cracking" off hydrocarbons with heat.

When the new Dow facilities operate at full capacity, they will produce about 1½ million tons of plastics raw materials annually. That will require more than ten million barrels of naphtha a year. Nearly all of it will come from new Alaskan oil fields, by way of refineries in Los Angeles and Washington and the six in Northern California, including the one at Hercules recently purchased by Christina Onassis.

According to Dow's draft EIR, the naphtha will be brought in by oil tankers, and products will be taken out on tankers and barges. The EIR estimates that 166 oil ships will have to make the trip across the Bay and up to the Solano site every year. This is twice the number of ships that made the trip in 1973. This doubling of traffic, of course, greatly increases the chances of oil spills caused by ships colliding, or of an accident occurring during the loading or unloading of naphtha.

To the credit of Dow's EIR consultants, J. B. Gilbert and Associates of Sacramento, the EIR admits that oil spills will very likely result directly from Dow's new plant: "Although few major accidents have occurred between ships during 1974, there were several ship mishaps in the Martinez area which indicate that a collision is not a remote possibility."

To the consultants' discredit, however, they failed to adequately discuss the specific effects on wildlife or the Delta of an oil or naphtha spill. More, they failed to even mention the effects of a spill of any of the dozen other chemicals that will be transported in and out of the Dow plants. A review of the EIR by the Bay Conservation and Development Commission made this last point, and was especially concerned with the impacts of a chlorine spill. According to the BCDC, chlorine is "extremely toxic. Its particularly pronounced effect on bacteria could eradicate this entire segment of the eco-system."

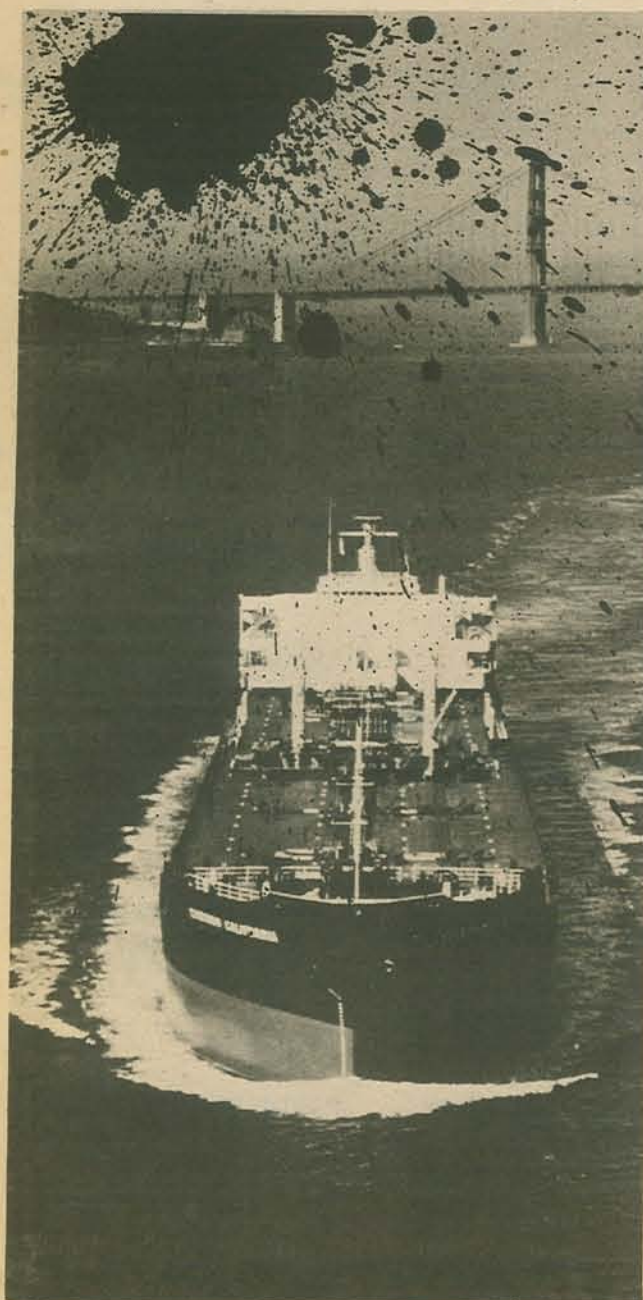
Oil spills, whether huge ones such as those that occurred in the Bay in 1971 and 1973, or smaller ones which recently killed hundreds of birds off the coast in San Mateo County, are only one impact on the river of the Dow plants. Dow will also dig a deep-water docking area for the tankers bringing in naphtha. According to the draft EIR, that means that 57 acres of the Sacramento River bottom will be dredged. About 500,000 cubic yards of river bottom will be dug out initially, and about 45,000 cubic yards of river bottom will be removed annually, afterwards, for "maintenance dredging." The result, according to the impact statement: "a complete loss of river bottom life."

Pipelines on the faultlines

That's just the beginning of Dow's wildlife genocide. Construction will take place near the Suisun Marsh and Lower Sherman Island, both of which are State Game Management Areas. The Suisun, the largest marshland in the US, is home for 26 types of mammals and more than 200 species of birds, some of which are rare and endangered species (like the American Peregrine Falcon, the California Clapper Rail and the Southern Bald Eagle).

The EIR says that Dow's project means "the feeding grounds for the Peregrine Falcon and the Prairie Falcon would be permanently lost," that

'They say wildlife will be displaced, but what they don't say is that displaced wildlife perishes. If you take territory away from an owl, he'll have to go into another owl's territory and fight to survive. One of them has to perish.'



"burrows and other places of residence would be permanently destroyed" and that other "wildlife would be permanently displaced." According to Cynthia Kay, of the Sierra Club's Redwood chapter, the distinction between "destroying" and "displacing" wildlife is a false one: "They say wildlife will be displaced, but what they don't say is that displaced wildlife perishes. If you take territory away from an owl, he'll have to go into another owl's territory and fight to survive. One of them has to perish."

The Dow petrochemical plant will have other significant negative effects on air and water. The Pittsburg-Antioch area already accounts for a large portion of the air pollution in the nine-county Bay region: Bay Area Air Pollution Control District figures in the EIR show that 62% of the region's sulfur dioxide emissions in 1973 came from Pittsburg-Antioch plants like PG&E, US Steel and Crown Zellerbach. The new Dow facilities will greatly compound this problem. According to the EIR, the plants will blow off more than 20 tons of hydrocarbons and oxides of nitrogen and sulfur every day.

As for water, Dow will divert 240,000 gallons of fresh water an hour from the Sacramento River and use it to cool the furnaces that "crack" the naphtha. Before it's pumped into the plant, the water will flow through a fine filter to remove solids and impurities. Much of the water will be burned off as steam, but about a quarter of it will be returned to the river, along with most of the previously removed solids. The problem: returning one-fourth of the water with nearly all the solids would by itself alter the salinity balance of the river. Add to this the fact that salt water from the Bay will rush in to replace the fresh water removed from the river. The resulting salinity level could seriously threaten fish and river vegetation and could alter the whole nature of the Delta.

The Dow EIR claims that the change in salinity will be "statistically negligible," but state environmental officials disagree with the figures on which Dow's position is based. Griff Johnston of the Regional Water Quality Control Board told the Guardian, "There appears to be some inconsistency within the report. They picked a higher flow level [the rate of flow in a river is a critical factor in determining salinity] than

we think is appropriate. They should go back and reestimate their figures."

Perhaps the most hazardous potential impact of the Dow project will result from the pipelines connecting the Solano plant with the Pittsburg plant. Dow will bury four ten-inch steel pipelines under water to carry ethylene, propylene and hydrogen back and forth. These pipelines will be laid directly over the active Antioch earthquake fault, according to the EIR. Dow's report admits the pipelines could be "disturbed" by even a medium-sized earthquake (five or six on the Richter scale) but shrugs off the menace by saying the three gases inside the pipes are not a threat to aquatic life.

Griff Johnston, who helped prepare a review of the Dow EIR for the SF Bay Region of the Water Quality Control Board, told the Guardian that both ethylene and propylene were potentially harmful and recommended that the potential effects of a rupture should be fully explored: "Their EIR indicated that ethylene and propylene are insoluble in water. However, we looked into the literature and found that they are slightly soluble in water. Ethylene and propylene would have the potential of some toxicity."

And that's not all

Even if it were the only such facility planned for the area, Dow's plan would be quite destructive. But Manny Jimenez, a spokesman for the Atlantic-Richfield Corporation, confirmed reports that ARCO is in the preliminary stages of constructing a similar petrochemical complex upstream from Dow's Solano plant. On June 17, ARCO announced it was beginning feasibility studies on a \$1 billion plastics plant on a 3400-acre site to the west of Dow. "If all indicators are go," Jimenez told the Guardian, "the complex might be in operation by 1978." ARCO's plant, of course, would double the amount of naphtha shipping once again, and presumably multiply the disastrous effects of the Dow operation.

At the same time, PG&E has preliminary plans to construct a coal-burning power plant on a piece of property to the west of ARCO's site. The Dow EIR reports that the National Steel Corporation plans a new "industrial facility" on another nearby piece of property. A spokesman at National Steel's headquarters in Pittsburgh, Pennsylvania, confirmed that National Steel owned property in the vicinity but denied his company had plans to construct a plant there. An East Bay planner, however, told the Guardian that a National Steel mill appears as "proposed" on trek maps of the area. And Richard Hall, a spokesman for Southern Pacific, also denied that S.P. was presently planning an "industrial facility," but he admitted S.P. would expand its railroad network in Solano if the Dow project succeeded.

All these projects will invite subsidiary industries to settle nearby. As the Dow EIR puts it, "Such raw material suppliers attract fabricators. Potentially, such fabricators and distributors might arrange with Dow to build 'over-the-fence' operations. Certain suppliers might also propose adjacent shops or warehouses to the Dow facilities." The Dow EIR barely mentions the cumulative impacts of all of these projects. But taken together, they could mean the entire Delta area will be changed into a huge new industrial center with monstrous effects on the whole Bay region.

The Dow plan must still meet approval from a number of local, state and federal agencies, and there will be future opportunities for public testimony about the project. Two local groups organizing public input are the Northern California Committee for Environmental Information (642-6007) and Friends of the Earth, SF Bay branch (391-4270).

The best reason for calling them comes from Selina Bendix of the SF Planning Department, who told the Guardian, "It strikes me we might have a really major development starting up there. I wonder how many people realized when the Alaska pipeline started up how much of it was going to land in our laps." She added "How well the EIR process works depends on what local jurisdictions and people demand. If people make use of EIR information, then the process works well. If people don't..."

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Calendar

September 26 through October 3

Calendar by Kit Green. ▶ indicates free admission. Deadline for next issue: Sept. 24

Friday 26

MEDIA ALLIANCE holds a dance: music by the sensational Pickle Family Circus Band makes sure you keep moving, and the Pickle Family Jugglers are on hand to keep you amazed; 9 pm, Telegraph Hill Neighborhood Gym, 555 Chestnut, SF, 861-4385 for info, \$2.50.

▶ **BEHIND THE LENS:** Judy Dater, fine photographer, celebrates the opening of her new exhibit and discusses the steps involved in selecting work for exhibit and publication. Also present is Jack Welpott, fellow photographer and collaborator; 8 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

DANCE ALL NIGHT to three live bands: Azteca, great local Latin-rock, with City Lights and Rapid Transit. Presented by Pandemonium Productions, an Asian-American company featuring local talent in a party atmosphere; 9 pm - 2 am, Bimbo's 365 Club, 1025 Columbus, SF, 751-3391/922-8916, \$5 door/\$4 advance from Macy's.

▶ **"GOING SANE"** is a best-selling book about feeling therapy. Hear two of the authors, Dr. Joseph Hart and Dr. Richard Corriere, with Dominic Cirincione, talk about alternatives to what they call "reasonable sanity"; 8 pm, First Unitarian Church, Franklin/Geary, SF, \$3.

▶ **COMMUNITY CONCERT:** start of the SF Symphony free fall concerts, program includes Mendelssohn Violin Concerto with soloist Meriko Smiley, works by Ruth Crawford Seeger, and Franz Schubert's Symphony #1 in D Major; 8 pm, Notre Dame des Victoires School Aud., 659 Pine, SF, 861-6240 for info.

▶ **"THE LIFE AND DEATH** of Frida Kahlo" is a film tracing the life of the brilliant Mexican painter from girlhood through maturity to her death, narrated by the people who knew her; 6:30-7:30 pm, KQED Open Studio, Channel 9.

Saturday 27

▶ **SAN QUENTIN** holds an Arts and Crafts fair of prisoners' work: paintings, leatherwork, woodwork, jewelry, carvings. Inmates receive 76% of artwork sales, 91% of craftwork sales, the rest to the Inmate Welfare Fund. Inmates in uniform; no men in jeans admitted. 8:30 am - 5 pm, San Quentin Prison, near San Rafael Bridge, Marin, 454-1460 for info.

BABBLON-U is a music-theater-dance group performing in original permutations. They're giving a benefit concert for Amnesty International, the organization working for the release of all prisoners of conscience. Join them today, 1 pm, Band Shell Concourse, GG Park, SF, 563-3733 for info, \$2.50 from Amnesty International, 3618 Sacramento, SF.

SURREAL OR NOT SURREAL in "Whale Honey," a verse play by magnificent poet Diane di Prima, with music by John Herbert McDowell; first performed in 1973 in New York, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$2.

MAXWELL STREET BLUES in the world premiere of "And This Is Free," a film about the amazing blues and gospel singers like Arvella Gray, Robert Night-hawk, and others who used to perform in Chicago's Maxwell Street; with director Norman Dayron in person. Also "St. Louis Blues," a short of Bessie Smith in performance, and "Jammin' the Blues," a 1944 short; 2 and 4 pm, On Broadway Theater, 435 Broadway, SF, 391-4815, \$3. (also Sept. 29 and 30, 7:30 and 9:45 pm).

▶ **RIGHT TO CHOICE:** community groups including Marin Women's Health Center sponsor a day of demonstrations, booths, information and workshops on the right to choose birth control, including abortion; 1-5 pm, YWCA, 1618 Mission Ave., San Rafael, 456-2171 for info.

LA RAZA: College Motivation Project and Committee for Raza Mental Health sponsors a benefit dance for Raza youth, with music from Mixed Emotions, a solid latin rock band; 9 pm, Cannery Hall, C Street/Myrtle, Hayward, 782-7500, \$3 door/\$2.50 advance.

Sunday 28

▶ **PAINT-IN HAPPENING,** help with a masterpiece, create another Sistine Chapel: plus music from Dr. Van Robinson and the Mixers, and an art exhibit on view, at an event sponsored by the Upstairs Art Association. Followed by a panel discussion with Alice Yarish, Carplyn Craven, Mark Schwarz and Rosalie Ritz on prison and courtroom art; from 2 pm, music 2-3 pm, 927 Broadway, Oakl., 893-8676, paint-in free, discussion \$5, advance tickets available.

MUSICAL OFFERING and selections from the Mass in B Minor by Bach in a concert by the Berkeley Bach Choir and Chamber Orchestra, conducted by Edwin Flath; benefit for the California Bach Society, 8 pm, Trinity Methodist Church, Dana/Durant, Berk., 526-6242, \$2 donation requested.

75 YEARS YOUNG: a birthday reception for Berkeley's beloved Malvina Reynolds, with the grand lady herself, her songs sung by Mike and Janet, and a comedy skit; 2 pm, La Pena, 3105 Shattuck, Berk., 849-3020 for info, \$5, benefit for Women for Peace.

SUMMER MUST BE OVER because the SF Mime Troupe is ending its summer park season and moves indoors soon; catch a final memorable outdoor performance of "Frijoles" (Beans To You) about the international food crisis, 2:30 pm, Precita Park, Folsom/Precita, SF, 285-1717 for info, pass-the-hat donation.

HARVEST FESTIVAL TIME for the Friends Committee on Legislation, sponsoring a fair and festival, with crafts, games, music, food, and an auction; noon-5 pm, Hidden Villa Ranch, 26870 Moody Road, Los Altos Hills, 328-6443 for info, \$1/25¢ children.

FAMILY ENTERTAINMENT: the thrills and spills of the sawdust with the Emmett Kelly Jr. Circus, clowns (Russian ones too), acrobats, animals, all the trappings; 2 pm and 7:30 pm, Concord Pavilion, 2000 Kirker Pass Road, Concord, 798-3311, \$3/\$1.50 under 17's for reserved seats/\$2/\$1 under 17's lawn seating.

Monday 29

GOTTA DANCE: learn how at a beginner's class in ballet and jazz dance, with exercises in group and body awareness; led by Beth Abrams, join anytime, every Mon. and Thurs., 3-5 pm, Bethany Church, Sanchez/Clipper, SF, 431-4635 for info, \$2 per class.

IN SEARCH OF THE MUSE at a gala opening for the fall poetry activities; special guests tonight include Ruth Weiss, Rita Weinstein, Phyllis Speros Holliday and David Hoag, plus multimedia presentations, 8:30 pm, Jewish Community Center, 3200 California, SF, 346-6040, \$1 or original poem.

THE SUN KING: Roberto Rossellini's film, "The Rise of Louis XIV" is a beautiful, simplistic view of the character and the era in which he came to power; one of a series by Rossellini on major historic figures in a departure from his neorealist style; 7:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1774, \$1.50.

SHAKIN' IT UP: Earthquake, one of the most energetic groups in the Bay Area, plays a night of it's hard rockin' stomping sounds; or if you prefer, amuse yourself in the game room; 9 pm, Odyssey Room, 799 E. El Camino, Sunnyvale, 245-4448, \$2.50.

▶ **READING ABOUT WOMEN:** Toni Mester leads classes on women's literature. Read and talk about gothic works, fantasy and visionary writing, science fiction by women; 7 to 10 pm, every Monday, Jewish Community Center, 3200 California, SF, 346-6040, sponsored by Community College. (Classes also Wed., 9:30-12:30 pm, Thurs. 9:30 am-12:30 pm and 7-10 pm).

▶ **MISSA FAISANT REGRETZ,** a seldom heard mass by Josquin des Prez, dated from the High Renaissance, sung by the Heinrich Schuetz Society, and in Gregorian chant by the Schola Sine Nomine; 6:15 pm, Church of the Advent, 261 Fell, SF, 431-0454.

Tuesday 30

MAYBE NO OSCARS, but high standards guaranteed in the six prize-winning films from the 1975 Poetry Film Festival held in Bolinas. See the cream of the crop, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.

COMEDY FROM CUBA in "Death of a Bureaucrat," a film by Tomas Gutierrez Alea, director of "Memories of Underdevelopment"; a surprising romp in the tradition of the Golden Age of Comedy, and an American premiere showing; 7:30 and 9:30 pm, Pacific Film Archive, 2621 Durant, Berk., 642-1124, \$1.50.

"HURRY TOMORROW" is a revealing documentary about institutional drug abuse, filmed in an LA State psychiatric hospital, where short-term patients are all heavily medicated. Benefit showing for NAPA, followed by a program including poet Max Schwartz, Malvina Reynolds, the Beggars' Theater, and NAPA speakers; 7:30 and 9:30 pm, Clay Theatre, Fillmore/Clay, SF, 863-4488, \$2.50.

TEQUILA NIGHT gives you the chance to stack up the glasses at only 60¢ a shot; there's also a band on hand to make you feel even better. Every Tues., 7-10 pm, at a fine blues and jazz club, Cat's Cradle, 1840 Haight, SF, 387-6948.

STANDING ROOM ONLY now for the performance of "Il Trovatore" with Joan Sutherland and Luciano Pavarotti, but it's worth the legwork to hear them; 8 pm, SF Opera House, Van Ness/McAllister, SF, 431-1210, \$3, on sale after 6 pm to the first 300 people. (Last performance Oct. 3, 8 pm, if you miss this one).

OPUS DE FUNK: Horace Silver serenades his way through the week with his quintet. Hear this original pianist-composer's own funky percussive style which makes him a jazz great, through Oct. 5; 9 pm, Keystone Korner, 750 Vallejo, SF, 781-0697, \$3.50.

▶ **THE DIRTY RAT HIMSELF:** Jimmy Cagney stars in Raoul Walsh's thrilling "White Heat," about a paranoid criminal with an overdeveloped devotion to his mother and a susceptibility to headaches; 3:30 pm, Diablo Valley College, Pleasant Hill, 687-4445.

Wednesday 1

"BORN YESTERDAY" is a classic of the Hollywood cinema, with the legendary Judy Holliday in her famous role as a dumb blonde partnered with Broderick Crawford; 8 pm and 10 pm, Bocci Cinema, Savoy Tivoli, 1438 Grant, SF, 362-7023, \$1, members only (Membership \$1, valid one month.)

MANIPULATING YOUR MIND: NAPA, the Network Against Psychiatric Assault, gives a lecture on "The Abuses of Psychiatry," of which there are many; 7:30 pm, Jewish Community Center, 3200 California, SF, 346-6040, call for ticket price.

▶ **EAT TO LIVE,** or live to eat? Find out how to do both at an "Eat Better, Feel Better" Day: Faye Lee, UC Extension home economist, gives away food samples, demonstrates some dishes, gives out recipes and menus; starts 10:30 am, YWCA, 620 Sutter, SF, 775-6500.

"AN UNZIPPED DRESS" is the new volume of poetry by Jeanne Sirotkin; she'll be reading her poetry with Rebecca Brown at one of the best feminist bars in the area; 9 pm, Bacchanal, 1369 Solano, Berk., 527-1314, donation.

JEAN EUSTACHE, French filmmaker and director of the marvelous satire, "The Mother and the Whore," appears in person with his 1974 film, "My Little Loves"; 8 pm, Wheeler Aud., UC Berk., 642-1124, \$2.

NECROPHILADELPHIA is how Steve Brooks defined "making love to a dead city"; he's a comedian, as well as a poet and playwright. See him opening in his new one-man comedy revue, "Show Time," tonight, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.75. (Also Oct. 2-4).

▶ **RAINBOW SIGN** hosts a poetry party and open house for the opening of its fall poetry series, with fine poet Abbey Lincoln among other guests; 8-10:30 pm, 2640 Grove, Berk., 548-6580.

Thursday 2

ALTERNATIVE ART SPACES and publications providing non-commercially oriented outlets for local artists is the topic of a discussion organized by "Floating Seminar," a coalition of Bay Area artists' groups; 7:30 pm, The Farm, 1499 Potrero, SF, 431-9832, 50¢.

POETRY MEETS SCIENCE when Kay Boyle meets Frank Oppenheimer, director of the Exploratorium and physicist; an evening of readings and talk; 8 pm, The Exploratorium, 3601 Lyon, SF, 563-7337, \$1.50/\$1 students, srs.

"TURTLE ISLAND" won Gary Snyder this year's Pulitzer Prize. He's making a rare trip down from his home in the woods for a reading; don't miss what must be a gala poetry evening; 8 pm, Veterans' Aud., Van Ness/McAllister, SF, 469-2227, \$1.50.

WONDERS OF WARHOL, a chance to see long unavailable films: "Vinyl," and "The Loves of Ondine," with a host of stars from the Warhol Factory, and Superstar Ondine in person, 8:30 pm, Canyon Cinematheque, SF Art Institute, 800 Chestnut, SF, 332-1514, \$2.50. (Also "The Chelsea Girls"; here's a chance to see it all the way through on a double screen, with Ondine in person, Oct. 3, 8:30 pm, \$3.)

▶ **PORTRAIT OF A CONDUCTOR,** Antonia Brico, in the film "Antonia," directed by Judy Collins and Jill Godmilow, a story about her struggle as a musician and her successes and failures. Followed by a discussion, noon, Canada College, Redwood City, 364-1212.

IN ABSURDIO: French master of the absurd theater, Eugene Ionesco, presented by SF State Theatre Arts Dept. in "The Killer," a tragicomedy directed by Steve Keener; 8 pm, Arena Theatre, Creative Arts Building, 1600 Holloway/19th Ave., SF, 469-1774, call for ticket prices. [Through Oct. 4.]

Friday 3

▶ **WOMANHOUSE,** a feminist art environment in Los Angeles, was co-founded by Miriam Schapiro. See a major retrospective exhibit of her works, through Oct. 9; hear her speak at a lecture: "My Art: A Woman's Art," today, 4 pm, followed by a reception, Mills College, Seminary/MacArthur, Oakl., 632-2700. (Also hear her lecture on "Feminism and Art: the CAL Arts Teaching Experience," and see a film on "Womanhouse," Oct. 1, 1 pm, University Art Museum, 2626 Durant, Berk., 642-0346, free).

"CHILDREN OF PARADISE" is a remarkable film, beautiful and compelling, filmed by Marcel Carne during the French occupation in 1945. See it just for the amazing mime performance by Jean-Louis Barrault; full-length version, 188 minutes; 8 pm, Forum 1, De Anza College, Cupertino, (408) 257-5550, \$1.

DEBUT PERFORMANCE for the Berkeley Promenade Woodwind Quintet in the opening of the fourth concert season at 1750 Arch, a Spanish-style former residence with an intimate seating capacity of 49. The concert includes works by Poulenc, Mozart and Carl Nielsen; 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students, srs.

"YONNONDIO" author, Tillie Olsen, long-time labor activist and writer, reads from her books; discuss them with her at an evening sponsored by CLUW; 7:30 pm, Jenny Lind Hall, 2267 Telegraph, Oakl., 524-7501/845-0801, \$2.50, call for childcare.

▶ **GAY PRIDE DAY:** workshops on such topics as bisexuality, legal rights, politics, religion, drag, many others, plus films, all day from 9:30 am; Jo Daly appears as guest speaker, 12:30 pm; poetry 3-4 pm; dance with Sweet Chariot, 9 pm - 1 am; Student Union, San Jose State, San Jose, 294-5931/297-7045 (eves.) for info, childcare and overnight housing provided.

"BLUES FOR MR. CHARLIE," James Baldwin's much acclaimed play, opens the new season by the Oakland Ensemble Theater, first of five plays; 8:30 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50/\$3.50-\$2.50 student rush.

BY CAROL FIELD

Fruit and vegetable lovers in the Bay Area are blessed with an abundance of produce, much of it grown in the nearby countryside and brought to market fresh and ripe. If you are in search of high quality at low prices or long for a wide selection of ethnic specialties, the secret lies in finding those grocers who care about quality. Once, before plastic wrap, there were many grocers who knew personally the farmers who supplied them with fruits and vegetables of fantastic flavor and diversity. Some of these old-fashioned greengrocers are still around, and they've been joined by a few grocers new to the business who are committed to quality and economy.

My selection of the 12 best produce departments in the area includes only individually owned markets with one location (with the exception of Lunardi's, which opened a second location a month ago). In many cases, the departments are owned and run by the same person.

I visited many markets and spoke with retailers, food writers, cooking school teachers, vegetarians, gourmands and gourmets. I ate a variety of vegetables, learned a little about suppliers and shippers and came up with the following list. It includes several markets chosen for the breadth and quality of their ethnic offerings, two tiny places notable for extremely low prices and friendly neighborhood ambience, and several larger markets ranging from the elegant (there are people who dress up to go to Cal Mart) to the plain and inexpensive (the Monterey Market in Berkeley). Any market that wraps its produce in plastic was automatically eliminated. It's difficult to check cellophane-wrapped produce for ripeness or spoilage, or smell it or squeeze it gently. Besides, the plastic stops the circulation of air, which doesn't do the fruit and vegetables any good.

Large chain markets may buy quality produce, but they are often obligated to take whole field lots, and once it's in the market there are rarely enough employees to handle, trim and cull it for freshness and quality. With a couple of exceptions, prices at the chosen markets are moderate to genuinely low. In several cases the combination of low prices and high quality simply can't be beat. I looked for moderately priced small-to-medium-sized markets with lots of atmosphere and knowledgeable produce people available and willing to answer your questions about whether a fruit or vegetable is ripe, how to prepare it and what it tastes like when it's done.

Cal Mart, 3585 California/Spruce, SF. 751-3516. Mon.-Sat., 8 am - 6 pm. Food stamps: No. The fruits and vegetables here are as elegantly arrayed as most of the customers, many of whom come in their Halstons and Hermes to squeeze the tomatoes and collect the endive that is always available. Every piece of produce seems hand-picked for quality and freshness, and the prices of this phenomenal produce are often competitive with what you'd pay at your neighborhood supermarket. You will always find limestone lettuce, shallots, limes and sorrel in season, and should you want a cucumber, you can sometimes choose between Japanese, Armenian, English, lemon or the common garden variety. Currently, chard comes in two forms, beans in at least four, and there are three kinds of ruffly-leaved lettuces alone, so decide between chickory, escarole, and Australian. Cal Mart's passion for freshness produces a Saturday afternoon phenomenon for bargain hunters and last minute planners: as the closing hour approaches, prices of some of the perishable produce are reduced, so that

Stalking the urban produce

A cornucopia of great markets that sell fruits and vegetables, restaurants that serve them fresh, excursions into the land where they're grown.



Mrs. Fred Adams beams proudly before her organic orange stand in SF's Farmers Market.

lettuce that was 25¢ a head at noon may be half that by 4:30.

Jerry Dalporto has been managing the department for 23 years, and he knows most of the regular customers by name. He buys only top quality that will last when you take it home, but says that that isn't enough. The fruits and vegetables are constantly rotated and worked over, and if there's even the slightest hint of spoilage, it's goodbye to that piece. Dalporto always warns people who want things slightly out of season that they are taking a chance: "So many people are on diets that I have to carry grapefruit now, but I tell them it's a gamble. If they'd wait until November, they could be sure of what they're getting."

Everything here is self-service, but if you ask, there's nothing they won't do. Request a lug of pickles and you can have it along with fresh dill; should you have an unseasonable desire for peaches in January—voilà, New Zealand peaches. Of course, the price reflects the long-distance journey. An unobtrusive seconds table proffers overripe (by their exacting standards) produce—soft tomatoes for sauces, vegetables

for soups. Many cooking school teachers and caterers buy from Cal Mart, and if you think you've seen Julia Child pushing a cart here, you're close—it's her sister. **Twenty-Second and Irving Market**, 2101 Irving, SF. 681-5212. Mon.-Sat., 9 am - 6 pm. Food stamps: Yes. This sawdust-floored neighborhood market is hardly undiscovered—ten tons of produce go out the front door daily. It features a huge variety of produce at some of the lowest prices in San Francisco. Outside tables boast bargains (tomatoes 10¢ a pound, four pounds of Japanese eggplant for \$1), while inside, fruits and vegetables are arranged in large informal displays of wooden crates. You'll find elongated Oriental eggplant as well as the fleshier Mediterranean variety, three kinds of cabbage, tomatoes, organic onions and garden fresh squash, basil and other fresh herbs cut in bunches or growing in pots, okra and horseradish as well as exotic kiwis and kohlrabi. People flow in waves across the produce department, squeezing avocados and testing melons, while Tom and Andy Karas, the owners, wash and manicure the lettuces and keep replenish-

ing constantly shrinking supplies. If you drop in at the end of a day, you can watch them take down the entire display and refrigerate it. They swear nothing reappears until it's been trimmed and checked for freshness.

People often queue up for the arrival of the morning truckloads, and once, a customer told me, when there was an unusual delay, the waiting shoppers set up an elaborate network of phone calls and half-hour bulletins on the progress of the trucks. When they finally arrived, late but laden with the usual vast variety of produce, cheers went up from the assembled throng. Lots of Italian is spoken here, and the atmosphere is as enticing as the quality and variety of the fruits and vegetables.

Lunardi's, 75 - 5th Street between Market and Mission. 397-2487. Mon.-Sat., 8 am - 7 pm. Also at Petrini Lick Super, 7th Avenue between Geary and Clement. 386-9909. Mon.-Wed., 9 am - 7 pm; Thurs., 9 am - 8 pm; Fri., 9 am - 9 pm; Sat., 9 am - 6 pm; Sun., 10 am - 7 pm. Food stamps: Yes.

Many of the most discriminating vegetable eaters in town swear by Lunardi's, an extraordinary if somewhat hidden market next to the Pickwick Hotel at 5th near Mission. It just may have the most comprehensive selection of produce in SF, and it's a mecca for cooks of Chinese, Japanese and Filipino cuisine. Every Thursday, flights from Hawaii bring two kinds of fresh seaweed, kang kong (a spinachlike vegetable), malanga, taro root and leaves and other Pacific specialties.

There's lots of joking and camaraderie among the producemen at Lunardi's. They know their business and like to be helpful, so ask for advice if you have a question. They put signs on the neatly arranged fruit ("These pears are ripe when they are yellow"), notes on how to cook some of the more exotic foods, even a suggestion on top of the ripe peaches that you squeeze the producemen, not the produce.

Within the last month a second Lunardi's, with a less comprehensive stock, has opened at the site of a former QFI Market in the Inner Richmond. Fred Lunardi ("Joe Carcione calls me Alfredo") has run his family business for 20 years. He has always believed in the early bird theory, so he gets to the produce market by two o'clock every morning to select the fruit and vegetables for that day. You can't give produce much closer attention than that. Over the years he has come to know and rely on the produce of certain special suppliers. Besides the staples you might expect, you can find black-eyed peas, bitter melons, fresh basil, cilantro and mint, sweet red peppers, and a variety of chilis. Greens range from simple spinach to collards, kale, kohlrabi and dandelion, and there's the same sort of fantastic diversity of lettuces, cabbages and beans. In the middle of September there were stem tomatoes, six varieties of plums, and peaches so sweet they perfumed the air.

There are several benefits to marketing here. Specials at Lunardi's are priced as low as you can find elsewhere. Bagged, discounted seconds of slightly overaged produce are better than firsts in many markets, and if those savings aren't enough, you should know that prices are apt to plunge downward from midday on, as room is made for the fresh produce that is still in the back.

The Green Gulch Greengrocer, 297 Page/Laguna, SF. 863-2296. Hours: Mon.-Fri., noon - 7 pm; Sat., noon - 6 pm. Food stamps: Yes.

This tiny neighborhood store opened on the 4th of July, and it's steadily growing. Picked and sold on the same day, most of the vegetables are cultivated organically at Green Gulch Farms in Marin, (affiliated with the Zen Center in SF), and if you're interested you can follow their truck on its stops in Marin (see schedule below).

continued next page

continued from previous page

The smell of flowers grown on the farm perfumes the store, and the variety of greens here resemble Edward Weston still lifes. There's spinach, long-stemmed with tightly curled leaves that look like brains, lettuces with oak-shaped leaves, and a Danish flathead cabbage that is a pleasure just to look at. Since the farms are on the fog-shrouded coast, some of the produce is late in appearing, but the growers expect to have a big harvest soon. There will be squashes and scallions, fresh pinto and green beans, tomatoes, broccoli, cabbages, even collard, turnip and mustard greens. To supplement the stock, there are fruits and several vegetables from other sources. Sometimes you can find both limas and black-eyed peas as well as sweet orange-colored tomatoes from Tassajara. They also sell Tassajara bread and organic eggs.

Schedule of the Green Gulch Truck:
Muir Beach: Tues. and Fri., 9:30 - 10:30 am. Tam Junction: Tues. and Fri., 3:30 - 7 pm. Stinson: Mon. and Thurs., 10 am - noon. Bolinas: Mon. and Thurs., 1 - 3 pm.

Monterey Market, 1576 Hopkins Ave., Berkeley. 526-6042. Mon. - Sat., 9 am - 6 pm. Food stamps: Yes. From the plain facade it's hard to believe that the Monterey Market could hold such bounty inside. Shopping here is both a cultural and a culinary experience, and the hordes of people who tread the bare wood floors daily range the full Berkeley spectrum.

This market has so many varieties of each kind of fruit and vegetable that decision making takes on a whole new dimension. You'll find large zucchinis to hollow and stuff, smaller ones to saute, and squashes that range from Danish and bitter melon to the spaghetti variety with a meaty interior as stringy as the pasta itself. Autumn's first quinces and pomegranates have arrived, and the last fruits of summer have not yet disappeared: in mid-September you could still choose between five kinds of plums and seven types of apples, three kinds of peaches and berries in abundance. You can even find pickling cucumbers small enough to make cornichons, and all manner of ethnic specialties as well as fresh herbs.

But don't expect to drop in for a basket of figs and two lemons. Temptations abound, and there are always long lines at the registers. Patrons swear they are addicted to the freshness and variety of the Monterey's vegetables. The miracle here is that the prices are modest, at least as low as you'll find anywhere else: cucum-



PHOTOS BY RICK GROSSE



Left: Ray Price fondles peaches at 24th Street's Matinee Market while Jeff Cohen tends scale in the rear. Above: Zen of growing lettuce is manifest at Page Street's Green Gulch Grocer.

bers for a dime, tomatoes for 19¢ a pound, and mushrooms at 75¢/lb.

The Matinee Market, 3515 - 24th St., SF. Open every day. Food stamps: Yes. Don't try to phone the Matinee Market, because it doesn't have a telephone. In fact, it doesn't even have a roof. This outdoor market squeezed into an alleyway off 24th Street is in its second year. Trellises line the sides and overhead space between the surrounding buildings, a brightly colored canopy shades some of the produce, and the whole experience is neighborly and low-key to the point that change is made in muffin tins. Fruits and vegetables here are carefully selected and are quite reasonable in price; all kinds of squashes (four pounds/\$1), mushrooms at what must be wholesale rates (75¢/lb.). On Tuesday and Saturday they offer some of the beautiful organic produce grown at Green Gulch Farms in Marin. The grapes are picked by the United Farm Workers, and the lettuce also carries the black eagle. Oranges, lemons and limes reside in wooden crates and straw baskets. Hours are somewhat flexible here, and unless they find a roof for the winter, October will be your last chance to shop here this year.

Rossi Market, 627 Vallejo, SF. 986-1068. Mon.-Sat., 8 am - 6 pm. Food stamps: Yes. Basil, sweet peppers and plum tomatoes wait for you in the produce department at Rossi Market in North Beach. Produce buyer Rico Pardini has worked with fruits and vegetables since he was 12, when he started helping his father at the produce terminal restaurant. So he knows what he's looking for when he goes to

market every morning. Rossi's Italian beans are uniformly beautiful. Baby eggplant, purple Venetian cauliflower, cardoon and dandelion greens can all be found here when they are in season. In the old days there were people who grew field lettuce and wild mushrooms for him, but those special Italian pleasures are no longer available. What you can still find are a plenitude of artichoke hearts, dandelion roots, succulent large peaches and plump peas fresh from Half Moon Bay. This is the place for Italian specialties.

In the meticulous, old-fashioned tradition here, every head of lettuce is carefully trimmed of wilted leaves. On Saturday afternoon, fantastic bargains are available as prices plummet in anticipation of the Sunday holiday. The secret of good produce, according to Rico, lies not only in buying daily but in knowing your produce and knowing who grew it.

Mi Rancho Market, 3365 - 20th St., SF. 647-0580. Mon.-Fri., 9 am - 9 pm; Sat. and Sun., 9 am - 7 pm. Food stamps: Yes. Mi Rancho has the largest selection of Latin American produce in town. Rows of colorful pinatas hang from the ceiling, and there's as much Spanish spoken here as English. You can find the old standbys for your ordinary cooking, but the specialties are from south of the border. There are more kinds of chili peppers than you'll see together anywhere else: waxy pointed yellow ones, bright green serranos, pungent darker pasillas, hot jalapenos, and numerous red, yellow and green chilis, both scorching and mild. And that doesn't even include what's under the counter,

where the riches of dried chilis hide along with the beans, rice and maize.

Beside the dynamite chilis and soothing avocados, the more adventurous can explore the exotic tastes of wrinkly-skinned chayote, potato-like malanga, green tomatoes still covered by their dry, crinkly skins, even tamarinds in the pod and a vegetable called verdolagas, which goes into soups and salads. Exotic tropical fruits like platanos and mangos may seem like luxuries to the American palate, but they are common and abundant in the Latin cuisine. If you feel really daring, take home some nopales, an edible cactus that still bears its prickles. It helps to speak Spanish here, but it's not necessary. **Luh Wah**, 1117 Stockton, SF. 986-0756. 9 am - 6 pm daily. **Pacific Grocery Co.**, 1125 Stockton, SF. 982-1318. 9:30 am - 7 pm daily. **Lee Yuen**, 1133 Stockton, SF. 956-0216. Mon. - Sat., 9:30 am - 6 pm. Food stamps: Yes at all three.

These three markets are in a row between Pacific and Jackson, engaged in hot competition, so you can check them all out and pick the best from each. All have sidewalk vegetable stalls, and there's more inside: dried and bottled condiments, packaged mushrooms, pickled vegetables, herbs, spices, sauces, fresh noodles, even salted duck eggs. All day, trucks pull up in front and unload new produce—a sure sign of the freshness of what you buy.

At Lun Wah the smells from the delicatessen are like a magnet, drawing people inside to the many fruits and specialties such as fresh lotus root and Hawaiian sweet bread. Next door at Pacific Grocery, the long-stemmed watercress, broccoli and inexpensive zucchini, mushrooms and tomatoes are indisputable bargains. There's no fruit currently at Lee Yuen, but you find the largest selection of vegetables here: peppers, spinach, Chinese long beans, cilantro, bok choy and fuzzy-skinned squash, all in exemplary condition.

Cruise the block, check out the differences in price and freshness, buy your ginger here, your long beans there, and go home with an opulent supply of produce. **Union Square Foods Produce Department**, 39 Stockton/Ellis, SF. 781-9165. Mon. - Sat., 9 am - 6 pm. Food stamps: Yes. Andy Stone says he graduated from college and fell into fruit instead of French history, and he has clearly found his metier. He owns and runs this remarkable small produce department which was once his grandfather's. Voluble and energetic, he may slice kiwis for free samples at one moment, inducing the uninitiated to smell the basil the next, and shortly thereafter

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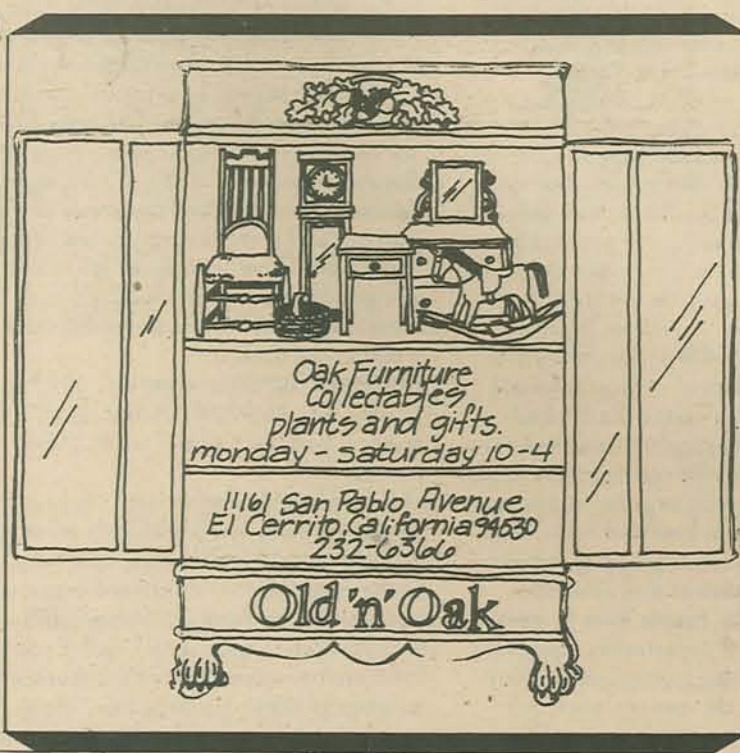


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One purpose of the farm is to see what it means to provide basic things for oneself. To start from zero and create what's needed for your life.

slit open a couple of pea pods for a new customer, remarking that he could personally sit down and eat a couple of pounds of them as a snack. When I talked to him later he offered to take me to Half Moon Bay where the peas are grown so I could see the growing, picking and selection process.

There are a few specialties here you should know about: fresh herbs like oregano, rosemary, sage and thyme are available, as are dill and hard-to-find European parsley. Andy is probably the main vendor of kiwis in San Francisco. According to him a lot of people are changing their eating habits; some have become vegetarians while many others are just into eating well. He stocks and sells a great variety of dried fruits, seeds and nuts, so be sure to check out his large collection of jars full of those as well as old-fashioned rock candy, calmyrna figs, red-skinned pistachios, pinenuts and currants.

The place is so small it's hard to believe that it sells 6000 pounds of produce every day. It's a wonderful resource for the downtown worker and shopper, directly across from J. Magnin and Grodin's, and you'll know you're in the right place when you see Andy, with one gold earring and prodigious energy, putting away rare white corn, cutting free samples and generally making you aware that for him, "life is a carnival."

Uoki Sakai Co., 1656 Post, SF. 921-0515. Mon.-Sat., 9 am - 6 pm. Food stamps: No. The Japanese belief that "man eats with his eyes as well as his teeth" is evident at Uoki Sakai, situated directly across from the Japanese Center. Each piece of produce is carefully chosen and neatly displayed, the tomatoes hand-wiped each morning, the leafy vegetables meticulously trimmed, everything absolutely fresh. The quiet atmosphere and the purposefulness of the shoppers here heightens one's awareness of the food to be chosen; it's easy to notice that the soybean sprouts look meaty and rich, the full garlic heads have plump cloves and the scallions have perfect green tops that are almost a yard long. Some of the more unusual produce is airlifted from Hawaii, such as the long-stemmed watercress, the fresh seaweed

and the on-cho. Other specialties important to Japanese cooking are grown locally, like gobo (the slender burdock root that is used as a vegetable), bok choy, sugar peas, Japanese eggplant, fluffy-leaved Napa cabbage, daikon (the long white radish appears in several sizes here), fresh ginger, chives and coriander. Don't overlook the kim chee—pickled vegetables that are traditional in Oriental diets. Uoki Sakai is justly famous for its fish department where you will find the seaweed and two types of pickled radishes as well as tunas, octopus and other piscine offerings.

Farmer's Market, 100 Alemany at Daly City Turnoff, Highway 101.

All the produce here has been locally cultivated and brought straight from the farm. These outdoor booths are run by people who grow the food they sell. A day of shopping here is like a festival, a country outing, a feast for the eyes as well as the tastebuds. There are booths decorated with garlands of hot chilis, stalls banked with tomatoes, displays of leafy greens, bushel baskets of grapes. Suspended from the ceiling of one stall is an eggplant that bears an uncanny resemblance to Richard M. Nixon.

You can always find free samples: pears proffered by the farmer's daughter, perhaps, or unsulphured dried apricot, or a sweet slice of orange. If what you're after is in season, you're sure to find it. Currently tomatoes are in profusion as are corn, squashes and chilis. You can find beans of every variety, crowders and favas included, as well as such rarities as fresh horseradish, white eggplant, and opo, a huge Oriental squash that grows to more than two feet.

The calm pace of the weekdays explodes on Saturday when hordes of truck farmers bring their harvest, set up tables and scales, and swell the abundance of the produce available. This is the day the market attracts throngs eager to buy, but the atmosphere stays relaxed regardless of the crowds. Bargains are announced as the day wears on, and you're sure to save money if you're willing to haggle a bit. Many of the growers accept food stamps, some sell only organically grown fruits and vegetables, and all give a better price for bulk purchases.

Prices are as low as you'll find anywhere.



Mackintosh apples (foreground) consider a weighty issue at Cal Mart on California Street.

Green grow the commercials

BY MICHAEL E. MILLER

Most San Franciscans know of Joe Carcione the Greengrocer. He writes a daily column of produce-buying tips for the Chronicle, reports to fruit and vegetable shoppers three times a day on KRON-TV and advises consumers regularly over AM radio station KCBS. In fact, if you've caught his act on the radio, you may have heard him recommend a particular market by saying something like, "Extra large white mushrooms are on special this week at Bell Market, only 89¢ a pound."

Was that Joe Carcione the Greengrocer offering his considered professional judgment on the best produce buys in town? Or was that Joe Carcione the Advertiser plugging one of 13 Bay Area markets that hire him to record their commercials and broadcast them on KCBS?

The Greengrocer comes over KCBS three times a day with his noncommercial produce news. The station, in exchange for the spots, gives Carcione air time to advertise his book, *The Greengrocer*, and to announce produce buys at those markets which pay him to record their commer-

cials. He guarantees each advertiser at least two spots a week on the air ("Sometimes more if I've got the time," he told me).

For several years, KCBS logged the produce news as "public affairs programming" in its reports to the Federal Communications Commission, and the commercials came right after the Greengrocer spots, according to Joan Passalacqua of the Committee for Open Media. The committee filed a challenge to KCBS's license renewal last November, charging among other things that the Carcione broadcasts are commercials in disguise. After the group filed its petition with the FCC, KCBS started broadcasting the commercials separately, and it now logs the Greengrocer programs as "other."

Carcione doesn't think the commercials for the markets are deceptive in any way. "They all have excellent produce," he assured me, and the prices he advertises are "all tremendously good bargains." He said he always takes care to identify each market as "a member of Joe Carcione's Greengrocer Group," which he considers adequate tip-off that the message is a commercial. Peter McCoy, general manager of KCBS, "the all-news station," said, "We

continued next page



MEMOIRS OF A MOVIEGOER

by Henry Random

Price: \$3.50

This moviegoer is no critic: he's a ten-year-old in the Golden Age of Movies recreating those countless Saturday afternoons of everything from screwball comedies to gangster epics, with the clear sight of childhood and the tart wit of his adult self.

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Books

continued from previous page
haven't had any complaints from listeners that the messages are confusing."

The markets in Joe Carcione's Greengrocer Group: Lunardi's, Byrnes Fine Foods, Lick Supermarket and two Bell Markets in the city; El Rancho Super Market in Daly City; Piedmont Grocery in Oakland; Petrini's in Greenbrae, San Bruno, Burlingame and Hillsdale; in Liddicoat Market in Palo Alto; and Quito Market in Saratoga.

Carcione's arrangement with KCBS is not unusual for that station; it has traditionally had similar set-ups with experts in other fields. KRON and the Chronicle pay Carcione for his services, however, as do radio stations KABC in Los Angeles and KCRA in Sacramento, on which he also appears regularly.

Carcione's second book, an excellent collection of fruit and vegetable recipes, just came off the press and will be out next month: *The Greengrocer Cookbook*, published by Celestial Arts in Millbrae (246 pp., paper, \$4.95).

Not your ordinary garden variety

BY CAROL FIELD

JAPANESE PLATE

- 1. Soybean sprouts: Soy is known as the "cow of the East" because many Orientals depend on it for protein. These young sprouts of the soybean have large meaty heads and are used in a variety of Chinese and Japanese dishes. Also delicious raw.
- 2. Gobo: The long, thin root of the burdock plant. A very popular vegetable in Japan; can be shredded or cooked in sections.
- 3. Daikon: Giant Japanese white radish up to two feet long. Crisp; tastes something like a turnip. Can be added to soup, grated for use as a garnish or lightly pickled.
- 4. Pickled vegetables: Traditional in Japanese, Chinese and Korean meals. This is pickled napa cabbage, spicy with peppers, garlic and ginger.
- 5. Japanese eggplant: This small, elongated variety of eggplant is so tender it need not be peeled.

OTHER

- 6. Sorrel: A wild grass that grows in sandy soil. The leaves have a tart, acid flavor. Primarily used for soup.
- 7. Kiwi: Also known as a Chinese gooseberry, this fruit has a light brown fuzzy skin and sweet juicy pale green flesh, with a taste reminiscent of a honeydew melon. Kiwis must be ripe, so test them by holding them between your palm to see if they give slightly under pressure.
- 8. Dandelion greens: Edible wild greens,

usually steamed or boiled. Cooking removes their somewhat bitter taste.

- 9. Kohlrabi: A member of the cabbage family with a subtle turnip-like taste and a light green body with long stems. Usually boiled or steamed.
- 10. Horseradish: A large root with dark brown skin and white flesh which you can buy whole or in sections. It has a spicy taste and primarily is used grated in sauces and dressings.

CHINESE PLATE

- 11. Bok choy: Chinese chard, a variety of Chinese cabbage. White-stemmed vegetable with dark green leaves, one of the most popular vegetables in Chinese cooking. As with celery, the heart is the most tender and delicate part.
- 12. Coriander: Also known as cilantro and Chinese parsley. Although it looks somewhat like European flat-leaved parsley, it has a much stronger, more pungent taste. Used as a flavoring and garnish in Chinese cooking. Keeps up to a week in the refrigerator, but don't wash it until you are ready to use it.
- 13. Bitter melon: A light green vegetable with rippled skin, about the size of a medium cucumber. Inside it is hollow and has large, hard seeds that must be thrown away. To do so, cut it in half the long way (but you don't need to peel it). Blanch to eliminate some of the bitter taste. Often cooked with chicken, beef and seafood.
- 14. Napa: Chinese cabbage. Has tightly packed white stalks with yellow to light green fluffy leaves. Available all year round; can be cooked or used raw for salad.
- 15. Apple pear: A hybrid fruit that combines the taste and texture of the apple and pear. Crisp and refreshing.
- 16. Lotus root: A potatolike root that is the tuber of the water lily plant. When cut, it has a lacy appearance. Used in soups and salads and as a stir-fried vegetable. Known as renkon in Japanese cooking.
- 17. Ginger root: A fresh, gnarled root that is basic to Oriental cooking. It is hot and spicy, so a little goes a long way. You can use it both as flavoring and as an ingredient on its own. You can peel and freeze it, or you can slice it, put it in a jar with dry sherry and keep it in the refrigerator for several months. Dried powdered ginger is no substitute, because it has a completely different taste.

MEXICAN PLATE

- 18. Platanos or plantains: Members of the banana family, similar in appearance to the familiar fruit but longer and less sweet. Must be cooked: can be boiled, fried, baked or made into stews, soups, cakes and many other dishes. After you



PHOTO BY RICK GROSSE

No matter how you slice them they're still Kentucky wonder beans, snap beans, green beans and s

peel them, be sure to remove the fibrous string inside.

- 19. Nopales: These broad paddles of the prickly pear cactus are edible, but you must remove the prickles first. Cooked until tender, they are served as vegetables, made into relishes, even added to eggs in an omelette-like dish.
- 20. Malanga: A brown-skinned root with a potatolike taste.
- Chilis: There are dozens of varieties of chilis, and although they are relatives of the common green bell pepper, they must be handled with special care. It is best to wear rubber gloves and work with hot chilis under cold water. After rinsing peppers, you can either remove the seeds, which are the hottest part, or simply remove the stems. Be sure to wash your hands carefully after working with chilis, because the oils can burn you. The color of chilis does not indicate their potency; ask the produce

person about chilis if you are unsure. Some of the most common chilis found locally are:

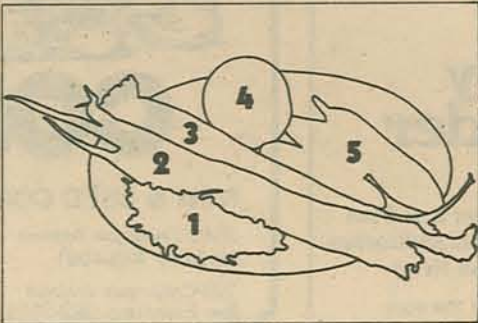
- 21. Tomatillo: Small green tomato with a characteristic taste.
- 22. Yucca: A long root with brown bark-like skin and hard white interior; also known as cassava or sweet manioc. It must be boiled for a long time; has a starchy taste.
- 23. Chayote: A light green tropical squash, often with wrinkled skin; has a delicate flavor.
- 24. Pasilla: Somewhat unpredictable in strength, these can vary from mild to quite hot. Dark green when fresh.
- 25. Yellow chili: Waxy, yellow and mild-tasting.
- 26. Fresno-grown red and green chili: widely available, may be green or red; sweet and mild.
- 27. Serrano: This tiny chili may be green or red, and always packs a real punch. Hot!
- 28. Jalapeno: Grass green and quite small, jalapenos are hot. Commonly found canned.



PHOTOS BY RICK GROSSE

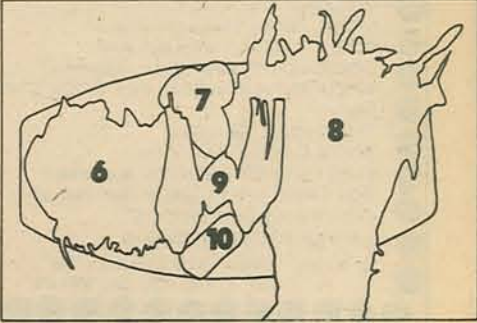
JAPANESE PLATE

- 1. Soybean sprouts. 2. Gobo. 3. Daikon. 4. Pickled vegetables. 5. Japanese eggplant.



OTHER

- 6. Sorrel. 7. Kiwi. 8. Dandelion greens. 9. Kohlrabi. 10. Horseradish.





ing beans at the 22nd Avenue and Irving Market.

Fresh! A guide to restaurants that care

BY MERRILL SHINDLER

These days, finding fresh vegetables in a restaurant can be a Herculean task. Not because few restaurants use fresh vegetables—a large number of natural food and ethnic restaurants still hand-pick the season's best at the city's large produce terminals and base their menus about what's in season. Rather, because the current cryogenic state of the art is so sophisticated that it's become hard to tell the recently picked diced carrot from one processed during the Ice Age. And taste differences can be subtle, especially if the vegetables have been brought back from beyond the

pale with care. Unless you can see the kitchen and the vegetables being prepared, you should use the same acid test that separates the chicken Kiev mass-produced in Petaluma from the butter-stuffed fowl made in a Clement Street kitchen. If you're unsure whether the vegetables are frozen or fresh, look for a curious uniformity in size and shape. Mass-produced, -cut and -cooked vegetables are made by quality-control machines which force every nibble into the same uniform mold. Fresh vegetables tend to be cut by hand and they look it. Though some may disagree. I think they taste it too—sweeter, juicier, more succulent. The following are San Francisco restaurants that serve exclusively fresh vegetables and know how to cook them to their tasty best. (One note: we haven't listed any Chinese restaurants since they've always been known for using exclusively fresh produce. And

probably will until somebody starts packaging quick-frozen bok choy.)

German Cook, 612 O'Farrell, 776-9022.

Three small booths and seven counter stools, a small phonograph playing scratchy waltzes, and great bargain German cookery. The wursts, Wienerschnitzel and sauerbraten all come with fresh-made fried potatoes, potato pancakes and cabbage. Don't miss the German chocolate cake, a dark, sweet, pastry dream.

Little Cafe, 581 6th Ave., 387-9150. The atmosphere is thick with stylized icons, dimpled peasant dolls and scenes of troikas rushing across the snows before the Kremlin. Along with skoblianka (veal slivers in cream sauce), chihambili (chicken in a semi-hot sauce) and the zakouskis plate (hors d'oeuvres of smoked salmon, caviar, head cheese and eggplant caviar) there are hearty, fresh-cooked vegetables—beets, cabbage, potatoes, carrots—all stewed to perfection.

Cafe du Nord, 2170 Market, 626-0977. Situated in the basement of the Swedish-American Society, the Cafe is dark-wood paneled with art-deco lamps and old-country scenes of shepherds and rosy-cheeked old gentlemen. The regular family style meal includes a rich lentil-vegetable soup and an appetizer of kidney beans with chopped eggs and fresh parsley in mustard sauce. As with many of the family-stylers, vegetarian plates can be fashioned upon request. During one recent visit, I asked the kitchen to prepare a plate for a vegetarian friend, and she was served a melange of sauteed leeks, carrots, potatoes and herbs which left me grumbling into my leg of lamb—my lamb tasted great but her vegetables were spectacular.

The Gold Spike, 527 Columbus, 986-9747.

This curio shop of a restaurant (the walls are hung with mooseheads, gas masks, bamboo skis and a corset in a wringer, among much more) began in 1920 as the Columbus Candy Store. Natalina Mechetti sold jawbreakers and licorice sticks in the front while husband Paul dished out veal scallopini and bathtub gin in the back. Today it's one of the best Italian family styles in North Beach, using all fresh vegetables in the delicious minestrone, three-bean salad and antipasto, and as a side dish with the cacciatore or cioppino. I usually begin to feel faint by the time I hit the potatoes and green beans.

Atlatl, 3316 17th St., 861-4047. Like many Mission Street restaurants, this tiny Salvadorean cafe is both family-run and family-filled. Children run about underfoot while you down carne drowned in a very picante salsa. The dishes are accompanied by fresh platanos (like bananas only starchy and not at all sweet) and

yucca (a potatolike root with a rough brown skin and hard white starchy interior, served boiled).

El Plebeyo, 301 Valencia, 626-1523. El Plebeyo means "the poor man," and certainly a poor person could get an excellent meal here for a mere pittance. The top price on the menu is \$3 (for the bisteck a la pobre—"steak of the poor?"). They cook Peruvian dishes to a fault, especially the camarone (shrimp) dishes—spicy picante de camarones and crunchy camarones frito. Fresh vegetables accompany all meals, the best of which is the spectacular papas a la Huancaína—boiled potatoes covered with a cheese, cream, chili and olive oil sauce colored with turmeric.

Rancho Nica, 3147 22nd St., 282-2898.

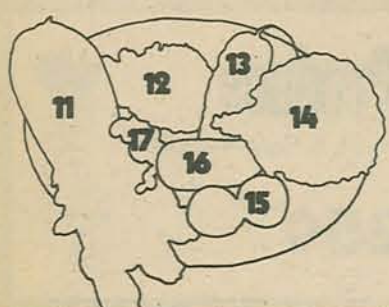
This Nicaraguan restaurant has gone completely bananas—from its flying-down-to-Rio decor of towering volcano murals and bamboo roofs mixed with black velvet paintings of Snoopy and Mickey Mouse to its many banana and plantain dishes. The menu is heavy with tajadas (fried plantains served with pork and cheese or just with fried cheese), sweet banana desserts and delicious banana malteds.

Little Joe's, 325 Columbus, 982-7639. The counter is always crowded in this diminutive North Beach eatery, bellies bent over mounds of veal saute with linguine and exquisite pasta al pesto. The vegetables are cooked right before your salivating lips in huge quantities of olive oil—especially good are the juicy zucchini, and the spinach and broccoli flavored lightly with garlic.

Otafuku Tei, 1737 Buchanan, 931-1578.

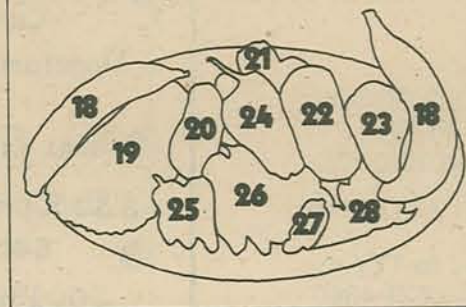
Most people don't consider vegetables to be central to Japanese cooking, but they do play a substantial role and can even be the main course. At Otafuku there is a vegetable tempura of fresh squash, eggplant, sweet potato and onion, and freshly cooked vegetables, especially unusual Japanese eggplant, often accompany the large portions of sukiyaki and shabu shabu.

Le Club, 1250 Jones, 771-5400. Believe it or not, this exclusive French restaurant at the apex of Nob Hill serves one of the best vegetable plates in town. On request they'll create an exquisite French vegetable plate of artichoke hearts stuffed with cheese and spinach, broiled tomatoes with herbs, tiny fresh new potatoes cooked in a special butter sauce, and fresh green beans, all served with incredible sauces. They don't bat an eyelid when you say you don't eat meat; see if you can keep from batting when they hand you a bill in the area of \$25.



CHINESE PLATE

- 11. Bok choy. 12. Coriander.
- 13. Bitter melon. 14. Napa.
- 15. Apple pear. 16. Lotus root.
- 17. Ginger root.



MEXICAN PLATE

- 18. Platanos or plantains.
- 19. Nopales. 20. Malanga.
- 21. Tomatillo. 22. Yucca.
- 23. Chayote. 24. Pasilla.
- 25. Yellow chili. 26. Fresno-grown red and green chili.
- 27. Serrano. 28. Jalapeno.

Zen and the art of gardening

BY MERRILL SHINDLER

As we bend over some of the most misshapen, absolutely delicious potatoes I've ever seen, Mark Alexander of the Zen Center's Green Gulch Farm grins, then turns to me and explains that one purpose of the farm is "to see what it means to provide basic things for oneself. There's a lot of energy at the Zen Center to start things from scratch...a desire to start from zero and create what's needed for your life. You start with no assumptions and see what's necessary."

What the Zen Center has created over three years of hard work in the intermittent fogs of Marin's Shoreline Highway is a highly efficient, successful and thoroughly beautiful organic farm, the well-tended fields of which can be glimpsed as you descend from Tamalpais into Muir Beach. Starting with a cattle ranch (minus the cattle) with a good manure level (though the humus had to be broken down), the Center has managed to plant seven intensive acres and four less-intensive acres using a modified version of an organic gardening method known as French Intensive gardening. Assisted by an organic gardening specialist from Santa Cruz named Alan Chadwick, the Center applied the French Intensive methods of intensive planting (that is, everything planted very close together) along with companion planting, which is akin to a plant mutual benefit society, along with a great variety of plant mix in each field, and wound up developing a system of gardening that they refer to as rainbow plantings.

In a rainbow planting a field will be planted with rows of various plants—radishes are next to spinach, string beans are neighbor to broccoli, and rows of different lettuces follow one after the other, salad bowl next to butter, ruby and prize head. Interspersed between these rows of vegetables are files of flowers, a working example of the philosophy of companion planting. Mark Alexander explains to me that "the vegetable wants to develop leaves and roots fully and not flower; that is the purpose of the flower.

Together they complement each other." There are more practical and tangible functions here, too. The catiana, a purplish flower with a sticky leaf, grows among the rows of vegetables. The leaves catch insects and keep them from devouring the vegetables. Thus, combined with the cold fog blowing off the Pacific, insects haven't been a problem at the Green Gulch farm.

The fog has been an unusual factor at Green Gulch. Traditionally, land along the coast is considered marginal for farming because of cold temperatures and the unpredictable nature of the fog. Experts at UC Davis have been unable to give the Green Gulch people any hard and fast rules for their gardening since there simply seem to be no precedents for fog-farming. Because of these harsh conditions the Center has had to play all its options tight—seeds must be gotten in and harvested at just the right time or the crop will fail. Alexander explains to me that there was a need to "start with no assumptions and see what was necessary, to try out various methods and then wipe them away." This experimentation led to a system of test plots where 30 varieties of plants were seeded in a garden of 100 square feet every month so that the best planting time for each vegetable could be determined. Eventually Green Gulch modified their planting by comparing it with the growth of native vegetation, and they developed a system of planting in harmony with the rhythms of the local flora.

We pause to admire the spinach, possibly the Center's most extraordinary vegetable. The leaves are rounded, looking a little like brains. Mark Alexander bends down, picks off a few leaves and hands me one to nibble on. It strikes me, the hardened city dweller, that these plants aren't sprayed—you can eat them right out of the ground. It almost seems unnatural to me. Alexander explains that the spinach is of a breed not ordinarily found in supermarkets because of its brittleness. The quality of the leaves, though delicious, leaves the plant untenable for shipping.

Though the Center began with commercial seeds, it's developing its own seeds through a trial-and-error method, which should lead to almost perfect strains of produce. Which brings me back to those misshapen potatoes. Last year the potatoes were grown under mulch, not soil,

and they grew into all sorts of crazy forms. Like the Green Gulch Farm, those potatoes started with no assumptions and grew, somewhat chaotically, to best support their needs and the needs of their neighbors. Somehow those misshapen spuds seem to have developed just right.

Artichoke tripping

BY CATHY LUCHETTI

It takes more than chicken-fried artichokes to lure me past the South Bay into the nether regions that lie beyond. But a trip into artichoke country can actually make a pleasant one-day excursion. It's too late to catch Castroville's annual Artichoke Festival this year, but you can always visit Vanderpoel's Fowl Farm or take a ride on California's last remaining narrow-gauge steam train. For openers, get past San Jose as quickly as possible. Things pick up quickly after that.

LOS GATOS: Drop off Highway 101 at the Los Gatos turnoff and head for Old Town, a shopping center made over in the image of Ghirardelli—without the square. Turn south to the Broken Egg Omelet House, 340 N. Santa Cruz Ave., daily 7 am-7 pm. They serve a hefty selection of filled, mixed and sauced omelets (avocado/cream sauce, \$1.75, herb/cheese, \$1.65). Even their hard-boiled eggs arrive at the table with flair, resting in a nest of lettuce, with the name of the restaurant stamped across the top (15¢ each). There is elbow-to-elbow dining around a long communal table, plus bucket bread (homemade sourdough) and an apple-flavored cinnamon loaf.

If you arrive after noon and want to splurge on a Sunday brunch, try the Gazebo (brunch 11:30 am-3 pm) at the Old Town Mall on Santa Cruz Avenue. Old Town, built in 1918, was originally a two-room schoolhouse. Today it is a mock-Spanish style fortress housing a host of tiny shops from candlemakers, sandal-makers and puppeteers to an open air market selling six-inch-high Andean cloth dolls (\$8) and cosas tipicas of South America.

HOLY CITY: Follow North Santa Cruz Avenue south until it turns on to the



freeway, then switch on to Highway 12. Oak-filled gorges zip past; you pass the Lexington Dam (a good spot to picnic if you're not already loaded with Eggs Sardon) and turn south on the Old Santa Cruz Highway, a dappled drive through shaggy redwood and yellowing oak leaves. Eight miles along is the crest of the mountain, capped with California's smallest town, Holy City, population seven. It was once a mineral bath and hot springs resort. All that's left today is a swooping view of the hazy valley and a functioning post office.

From here on it's pheasant country. Signs announce "smoked pheasant, salted and packed," and occasional wild birds dart back and forth across the road. Vanderpoel's Fowl Farm, 22095 Old Santa Cruz Highway, sells blue-necked peacocks for \$34 a pair; also peafowl and pheasants. He refuses to sell single birds,

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FELTON: Camping? Take the Scott's Valley exit off Highway 17 to Felton;

then on to Highway 9 by the San Lorenzo River. Turn right on the Graham Hill Road to Cowell Redwood State Park, which offers nonreservation overnight camping (after September) and winter stream casting for steelhead and silver salmon.

Practically next door is the Roaring Camp and Big Trees Narrow Gauge Railway. The steam locomotive pulls passenger cars over 187 acres of virgin redwood to the top of Bear Mountain. It runs once a day on weekends in the fall. For more information call park headquarters, (408) 335-4598.

SANTA CRUZ: A quick detour into Santa Cruz will net you a free county map (more detailed than the regular road maps) at the Rock Shop, 111 Beach St.

'Now days they suck all the moisture and vitamins out of the lettuce with vacuum packing. It's just pretty green paper, that's all.'

There you'll find bins full of shiny geode halves (25¢), sand selenite and lace coral (up to \$4) and piles of large abalone shells (35¢). The ceiling is draped in puka shells (\$3.98 a strand), the walls lined with mammoth teak elephants (\$27). You can also pick up a free copy of Good Times, an underground guide to rock entertainment and good places to eat.

I wanted to avoid Santa Cruz altogether because it deserves a trip in itself, but I couldn't bypass the Costume Bank, 312 Ocean St. The Bank rents old furs, velvet capes and monkey masks to the fantasy-mongers of Santa Cruz—costume-ball freaks, actors filming "The Entertainer" on the boardwalk, Halloween spooks. "Want a male Renaissance costume?" asks salesperson Rodney Warren. "Only \$25 a day." The Elizabethan bell dress with veil is cheaper (\$8), but the handlebar mustache is the best bargain of all (\$1, including glue).

WATSONVILLE: Highway 17 leaves Santa Cruz and takes you as far as the turnoff to Highway 1—Watsonville. As you enter town, the ranch on the right has buffalo mingled in with the mares, and they usually graze along the road. Watsonville has been dubbed "Strawberry Capital of the World," "Apple City of the West" and California's "Horn of Plenty." It is also a forced-melting pot for Chicano pickers, Chinese laborers and straw-hatted Anglo growers who revolve around such canning giants as United Food and Green Giant.

Good Mexican restaurants abound on the busy main street. My pick is El Ranchero Cafe, 458 Main St., for light snacks (tostada, 50¢), pescado frito (whitefish fried with lemon, \$2.50) and a triple tostada plate for \$2.25. The booths are roomy, but the tostadas are slightly wilted (from the fog?).

Next door is the Oliverius Cleaners, undistinguished save for a window full of

ancient irons. They are all sizes and in various stages of corrosion. Some are doll-sized, others are bulky, with rusted interiors designed to be filled with hot coal.

The Pajaro Valley Bakery, 523 Main St., is not to be missed. An acidic-looking orange cake propped in the window is the "weekend special," while the cookies seem dipped in fog—flexible and soggy. The only attraction is the public baking that goes on all day Sunday (7 am-7 pm) with baker Vern Miles flipping his bread in the exposed oven and humming "La Traviata."

From Santa Cruz to Castroville, there is no place worth an overnight stop except the Hotel Resetar, West Lake Avenue/Main Street, Watsonville. It is not a bargain (single \$10, double \$14.50), but it's a great splurge if you feel like indulging yourself at a magnificent old hotel (in San Francisco it would easily set you back \$25). The ceiling consists of hand-hewn Spanish vigas, the floors are marble and the rooms homey. Its high columns, flickering fire and hushed atmosphere are pleasant after a day's driving.

The route south changes to Highway G-12, running by rippled green fields of lettuce and past the Flea Market, an old lettuce shed converted into a junk shop the size of a small airplane hangar. It is filled to the ceiling with everything from old toilets, bolts and steering wheels to such books as *What Catholics Believe*. Even for a flea market, the junk is in bad shape. In fact, the only reason to stop is to hear old-timers like Winn Jethro talk about what lettuce tasted like in the "old days" before vacuum packing. "De-licious," he says. "We packed it in ice then. Now they suck out all the moisture and vitamins with vacuum packing. It's just pretty green paper, that's all," he comments.

JETTY BEACH: Highway G-12 now cuts over to the coast, connecting to

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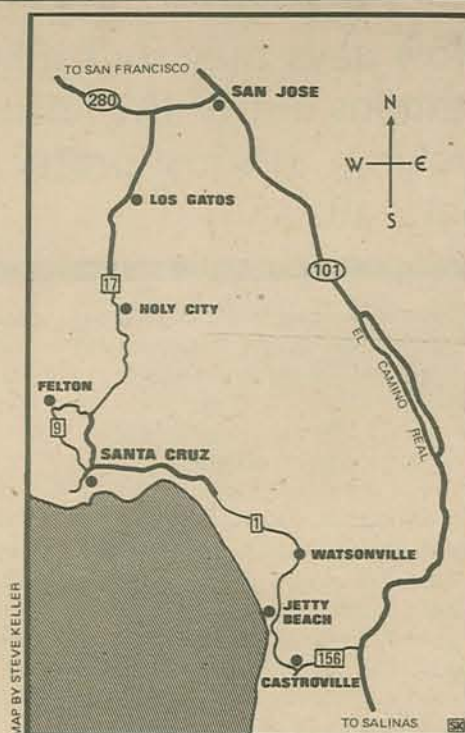
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continued from previous page

Highway 1 and trailing along the shoreline to Jetty State Beach, directly opposite the flashing lights and fuming stacks of the PG&E hydroelectric plant. This is not the place to picnic. In fact, it's an excellent spot to avoid. The water has an oily sheen. The entire length of the beach is covered with thick tar, and half-buried diapers protrude from the sand. Many people fish from the jetty, however, netting perch and Dungeness crab. Down the road is Skipper's restaurant, which boasts 12 different kinds of fish and chips, while its neighbor, Baja Imports, brings the worst of Tijuana to the salt flats of Santa Cruz county. The shop sells cheap terra cotta pigs, planters and papier-mache pinatas; paper flowers that wilt in the fog and heavily tinselled sombreros.

Thistles ahead—at last. The shaggy gray heads and spiked fronds poke through the fog as the road heads for Castroville. The first of the artichoke stands, named simply "Artichoke," sells plastic sacks of six chokes for \$1.50—which seems high until you travel farther inland and find the steeper prices of 50¢ each. The biggest artichokes are the ones from the top of the stalk. They're also the most expensive. Farmer Joe's is



the next stand, advertising "artichokes 9¢ each" in orange paint across the storefront. These are, of course, the midjets from the bottom of the stalk—thumbnail size.

CASTROVILLE: This may be the heart of artichoke country, but it's

certainly not the soul. Even in the midst of its annual "Artichoke Festival" (Sept. 13-14 this year), the streets are lifeless. Searching for some sign of the festival, I discovered that the coronation was scheduled for 7 pm, followed by pancakes and Hank Bellone's "Three Is the Limit" Western band. Then on Sunday morning there was another get-together, for pancakes. ("Artichoke pancakes?" I asked the ticket seller hopefully. I learned that they were buttermilk, with maple syrup.)

The Giant Artichoke, 11221 Merritt St., is perhaps Castroville's best known landmark, due to the water-tank-sized fake artichoke resting in the parking lot. The building is divided into a wine and cheese center, a restaurant that features French-fried artichokes, and a vegetable market. The Wine & Cheese Center has a well-stocked larder, with bundles of chopped pork loaves (\$1.89/lb.) and dry jack cheese wheels (\$2.29/lb.). "We've even got wine to go with artichokes," says manager Hal Jarvis. He recommends a chilled Tavel Rose, although most people simply drink water with their chokes (artichokes have a unique chemistry that causes water to taste winelike and sweet if you drink it immediately

after). But don't ask them for artichoke wine. According to Jarvis, about "45 people a day ask this question," and he is getting tired of explaining that it's an Italian import called Cynar, is sold only in San Francisco and has too high an alcoholic content for over-the-counter sales as a wine (over 21%).

The Great Artichoke Market offers few bargains. The fruit is good-looking, but the prices are marked up: large artichokes, 50¢ each. Your chances for a bargain are better on the open highway. However, they sell large artichoke plants for \$4 with pot, and small plants for \$2. The interior of the store is painted in wall-sized cooking charts for artichokes. If you don't want to buy the *Thistle Eater's Guide* for \$2, then simply walk from wall to wall with your steno pad taking notes. You'll find out how to cut the "bracts" (leaves), how to tell if the "wonder kist" (frost damaged) chokes are edible or not, and how to boil, bake, steam and stuff the artichoke.

From Castroville you can trek further south into the Salinas Valley—or wheel around and return the speedy way by Highway 101, bypassing idyllic pastures, a farm that sells grass by the clod, even a poodle-dyeing farm. ■

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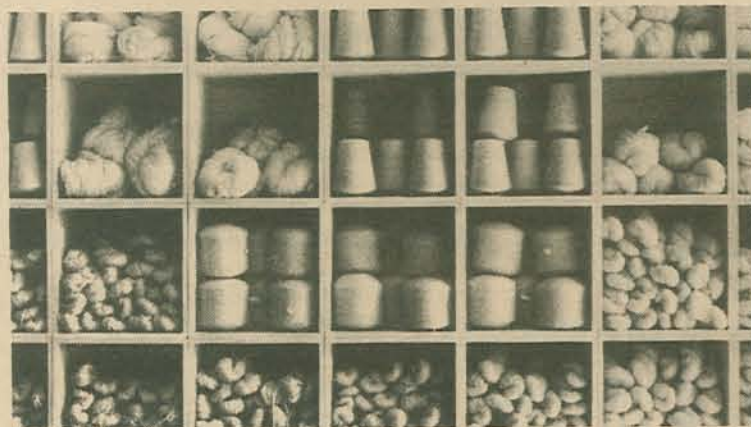
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PHOTO BY GARY SCHROEDER

San Francisco Art Festival Sept. 24-28

Whatever else you're doing, drop it and make sure you get on down to SF's Civic Center for one of the best festivals of the year, the SF Annual Art Festival, the largest and liveliest free art show in the entire state. For five days the Civic Center reverberates with some of the best performers in the Bay Area. There's music, dance, theater, video, poetry, and of course arts on exhibit and in action. Performances in Civic Center Plaza run from noon to 8 pm, Weds.-Sun., and poetry readings run each day from 2 pm to 6 pm, and 2 pm to 8 pm on Sat., in Capricorn Asunder Art Gallery, 165 Grove, SF.

Below: some of each day's highlights from a wealth of performances:

| | | |
|------------------|-------------------------------------|---|
| Thurs. Sept. 25: | 3-3:20 pm 5:30-6:30 pm 4-6 pm | Noel Parenti Samoan Dancers Barbara Gravelle, Emmanuel Ro and others (Capricorn Asunder) |
| Fri. Sept. 26: | noon-1 pm 7-8 pm 4-6 pm | Elements of Soul Raymond Sawyer Dance Co. Jessica Hagedorn, Paul Vane and others (Capricorn Asunder) |

| | | |
|----------------|----------------------------|---|
| Sat. Sept. 27: | 1-2 pm 6-7 pm 4-6 pm | Anthony Wheaton Quartet Mike Henderson Band Alejandro Murguia, Stephanie Mines and others (Capricorn Asunder) |
| Sun. Sept. 28 | 1-2 pm 3-4 pm 4-6 pm | Lee Hester and Friends L. C. Robinson Ishmael Reed, Diane di Prima, Harold Norse, Victor Hernandez Cruz, Al Robles and Janice Mirikitani (Capricorn Asunder) |

Numerous art exhibits will be set up, including work by Louis Siegfried; James E. McKenzie, inmate at Vacaville; Younhee Paik, from Seoul Korea; group exhibits and educational exhibits.

And leave your kids, if you like, with the Art-in-Action Sitter service, operating Fri., Sat. and Sun.

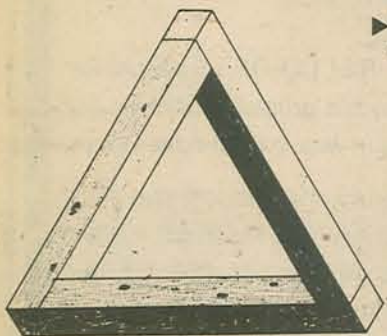
For more info. and complete schedules, call 558-3465.

Weekend Events

WEEKEND SEPT. 26-28

► **FATHER OF THE SWING BAND**, Turk Murphy, brings his jazz to the water's edge. He and his band play a jazz concert, splendid swing sounds, in the open air, so dress warmly, Sept. 27 and 28, 2 pm and 4 pm, Fort Point, under the south tower of the Golden Gate Bridge, SF, 556-0560 for info.

► **"CHISMO"** is a one-man show by performer David Schein: a jazz piece of underground theater, in which stream of consciousness, fantasy and parody combine into a statement on "love and maleness." Sept. 26-28, 9 pm, 2019 Blake, Berk., 548-9276 for info, \$2. (Also Oct. 3-5).



► **DISBELIEVING YOUR OWN EYES:** a new exhibition from New York on "Illusion in Nature and Art"; displays, photographs, diagrams and models on the powers of visual illusion, opens Sept. 27 through Nov. 15, The Exploratorium, 3601 Lyon, SF, 563-7337.

► **"NEW AGE BIO-CENTENNIAL UNITY FAIR"** brings together a huge number of Bay Area groups — spiritual, political, ecological and Third World — in an extravaganza of information, consciousness-raising, and performance: theater, music, dance and poetry, culminating in a "Music for Unity" concert; from 10 am on, Speedway Meadows, JFK Drive/25th Ave., GG Park, SF, 387-0534 for info.

► **RHYTHM 'N' MOTION** is a jam-packed concert and seminar program that no music fan should miss: Dave Alexander, Infinite Sound, Gospel Clouds, Marvin Holmes and the Raymond Sawyer Dance Experience join forces in an evening concert, Sept. 26, 7:30 pm, Laney College Stadium; seminars include such topics as history, culture, composers and business, Sept. 27, 11 am - 4:30 pm, Laney Mall, Laney College, 10th/Fallon, Oakl., 653-7880 for info, sponsored by Alameda Neighborhood Arts and Laney College.

► **WORD AND IMAGE** in the Poetry Film Festival: numerous screenings of poetry-films and workshops on the relationships between the two media; Sept. 26-29, info from Purple Heron Bookstore, Bolinas, 868-0478, \$15.

WEEKEND OCT. 3-5

► **THE MOVING FINGER WRITES:** Lloyd Reynolds, calligrapher, author, professor, talks about "The Evolution of Letter Forms" in a lecture sponsored by the Friends of Calligraphy and the SF Fine Arts Museums; Oct. 4 and 5, 11 am, Palace of the Legion of Honor, Lincoln Park, SF, 524-1624, \$1.50.

► **LIFE, LIBERTY AND PURSUIT OF HAPPINESS** Fair: get to the crack of gold at an all-day fair with music by J. C. Burris and Bob Coronado, dance from Renee Le Ballister, crafts, tight-rope act, street musicians and a kid's area for fun and games; Oct. 4 and 5, 10 am-6 pm, Fort Mason, Laguna/Marina, SF, 391-5641 for info, sponsored by ACLU.

► **CENTER POINT**, a non-profit drug rehabilitation program is sponsoring their First Annual Arts and Crafts Fair, hand crafted wares for sale, music and food, and an opportunity to visit Center Point; Oct. 4 and 5, 10 am-4 pm, 812 D Street, San Rafael, 456-9534/652-4907 for info.

► **DANCE SPECTRUM**, one of the finest Bay Area dance groups, presents pieces from their repertoire, including "Wind Drops," "Shades of Evening," "Three Diversions," and a modern work with a specially-designed macrame set; Oct. 3, 8:30 pm, Oct. 4, 2:30 pm, Spangenberg Aud., Gunn High School, 780 Arastradero Road, Palo Alto, 824-5044, \$3.50/\$2 students, srs.

► **STATEWIDE RALLY** for the San Quentin Six: music, poetry and speakers, including Willie Brown, Yvonne Golden and Rudolph "Corky" Gonzales, Oct. 4, 1-3 pm, Dolores Park, 17th St./Dolores, SF; followed by benefit dance and show, 9 pm, Finn Hall, 1819 10th St., Berk., 626-0690 for info, \$2.

The Guardian Goes Weekly

New Calendar format: eight days of events, Friday through Friday, to keep you informed. Send us details of your event for a free listing. We want to hear what you're planning: music, dance, concerts, classes, films, lectures, poetry readings, festivals, fairs, community activities, and more. Deadline for all listings is every Wednesday at 5 pm for the issue that comes out the following week.

Calendar
SF Bay Guardian
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Free for All

► **"INSTALLATIONS, ACTIONS, OBJECTS: New Work by Eight Artists"** is a changing show in which UC Berkeley artists working in nontraditional areas of art present programs of conceptual and performing art, including video and films; Sept. 25 and 26, 1-4 pm, Libby Shipley; Sept. 29 and 30, 1-4 pm, Ted Falconi; Oct. 2, 3 and 4, 7-10 pm, Brian Mealins; all at Worth Ryder Gallery, Kroeber Hall, UC Berk., 642-1608.

► **JAPANESE-STYLE FALL** in the Aki-Matsuri folk festival, starts off with a children's program, Sept. 26, 2 pm; music, dancing, cooking and tea ceremony demonstrations, martial arts, films and a food bazaar, Sept. 27, 11 am - 9 pm, Sept. 28, 11 am - 6 pm; Japan Center, Post/Buchanan, SF, 922-6776.

► **FRIENDS OUTSIDE**, an organization serving the families of prisoners, sponsors a Festival of Friends, with strolling musicians, clowns, rock bands, magicians, games, and crafts; Sept. 26-28, all-day, International Market Place, 21st/EI Camino, San Mateo, 661-6900 for info.

► **"FREEDOM RAILWAY,"** a film by Felix Greene on the railway between Tanzania and Zambia, and "Children of China," a documentary on children in school, are both part of a China Film Festival sponsored by the Asian Community Center; Sept. 27, 2:30 pm and 7:30 pm, Commodore Stockton School Aud., 950 Clay, SF, 397-0629.

► **SUPPORT THE NETWORK** at an Arts, Crafts and Plants Sale; proceeds go to support the SF Young Adult Network's programs; Sept. 27 and 28, 10 am-4 pm, 540 Powell, SF, 989-6097.

► **MULTICULTURAL GOURMANDISE** at the YWCA World Festival, exotic foods, so go on a gastronomic rampage, also music and games; Sept. 27, 3-9 pm, YWCA, 4161 Alma, Palo Alto, 494-0972.

► **BAG IT** (your lunch, that is) for an outdoor performance by members of the SF Opera Company; Sept. 28, 2 pm, Main Plaza, Ghirardelli Square, Jefferson/Larkin, SF, 775-5500.

► **GURU BAWA**, a spiritual teacher from Ceylon, holds an initial formal discourse; Sept. 28, 7:30 pm, discourses continue through Oct. 3, International Student Center, 50 Oak, SF, 864-4486/626-3999.

► **CHOW MEIN EATING CONTEST** for children is part of the ninth Annual Go-Hing (Happy Gathering) Day. Program features traditional Asian dances, photo exhibit, kung fu, and information booths; Sept. 28, noon, Lincoln Square, 261 11th St., Oakl., 893-5918.

► **RELIGIOUS FETISHES** in "Viridiana," one of Bunuel's most incisive attacks on the Church. Part of the Laney College "Masters of the Modern Film" series; Sept. 29, 7 pm, Laney College Theater, 10th/Fallon, Oakl., 524-4020.



► **INFINITE SOUND:** otherwise Glenn Howell, Roland Young and Aisha Kahlil, playing their dynamic jazz at a Rhythm 'n' Motion concert, Sept. 26, 7:30 pm, Laney College Stadium, 10th/Fallon, Oakl., 653-7880. (See Weekend Events, Sept. 26-28).

► **"HINDESIGHT"** is a new show of sculpture and environment by Evelyn Hinde; Weds.-Sun., 12-4 pm, through Oct. 18, First Majority Art Gallery, 2438 Durant, Berk., 526-9270.

► **FALL BOOK SALE:** reduced prices on books and publications covering all fields of art; Sept. 30 through Oct. 5, 11 am-5 pm, University Art Museum, 2626 Bancroft, Berk., 642-1475.

► **COMMUNITY CHORALITY:** Kurt Feichtmeier leads a community choral workshop, focusing on basic choral musicianship. Sponsored by Neighborhood Arts; every Wed., 7:30 pm, Trinity Methodist Church, 16th/Market, SF, 861-4427 for info.

► **"LATIN AMERICA IN PERSPECTIVE: A Study in Contrasts"** is the October topic in the Community College "Around the World" Forum series; begins Oct. 1, 7:30 pm, Marina Jr. High, Chestnut/Fillmore, SF, 922-6620 for info.

► **IMAGES OF CALIFORNIA** in "Grapes of Wrath," Academy Award-winning film with Henry Fonda as the ill-starred Okie; Oct. 2, 4 pm, Lucie Stern Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288.

► **RE-ENTRY TO EDUCATION** for women: day-long forum with information and literature; Oct. 2, 9 am-5 pm, UC Berkeley Women's Center, Bldg. T-9, UC Berk., 642-4786.

► **BIG BAND MUSIC:** City College Jazz Band, composed of City College students and guest artists, present a concert of Woody Herman, Duke Ellington and others; Oct. 2, 11:30 am, College Theater, Arts Building, Ocean/Phelan, SF, 587-7272.

► **BAY AREA STILLS:** Lynne K. Lawlor and Biljana Sivanov, local photographers, show an exhibit of their works; opening Oct. 3, 5-7 pm, through Nov. 2, Other Cafe, 100 Carl/Cole, SF, 681-0748.

► **WOMEN COMPOSERS** and the Schubert Symphony Cycle are features of the SF Symphony Fall Community Concert series: second program features work by Thea Musgrave and Schubert's Symphony #2, plus Rossini's overture to "La Cenerentola"; Oct. 3, 8 pm, Marina Jr. High Aud., 3500 Fillmore, SF, 861-6240 for info.

► **POWER TO THE PUBLIC:** Consumer Action produces a show with live phone-in on the topic of PG&E versus the people, with speakers from Consumer Action, PG&E and the State Board of Equalization; Sept. 25, 1-2 pm, KQED, 88.5 FM.

► **ALL THE WORLD'S A STAGE:** Ian McKellen, one of the finest British actors around, gives a superb portrayal of Edward II in Marlowe's drama; Oct. 2, 9-11 pm, KQED, Channel 9.

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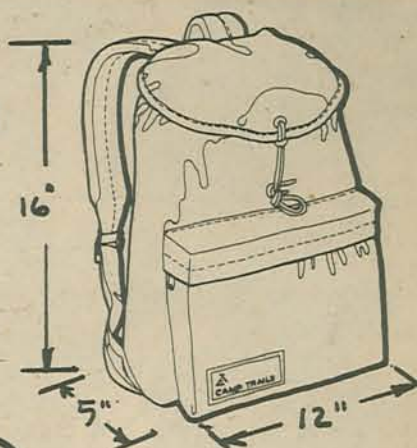
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SANDS BALLROOM, 1933 Broadway, Oakland, 652-5844. \$4.50 in advance, \$5.50 at the door. Open at 9 pm.

BERKELEY SQUARE, 1333 University, Berkeley, 843-6733. The Berkeley Squares perform Fri.-Sat. 9 pm-1 am, Sun. 4-8 pm.

SPENGER'S FISH GROTTO, 1919 4th St., Berkeley, 845-7771. Open till near 1 am.

FLINT'S BAR-B-Q, 6609 Shattuck, 3114 San Pablo and 6672 East 14th St., Oakland. Open till 2 am.

Parking in downtown Oakland at night is so easy it's embarrassing. The streets are empty—just darkened BART entrances, lit-up goldfish-bowl bank offices and the occasional metaphorical tumbleweed scudding down Broadway.

I found myself in downtown Oakland of a recent weekend night to attend the opening of an art-deco dance hall called the Sands Ballroom, a block from the Oakland Paramount. The Sands looks a lot (to the point of raising nervous hackles) like the dance hall in "They Shoot Horses, Don't They?" And unfortunately it feels a lot like it too. The ballroom is a cavernous sort of place with a high ceiling, in the center of which a very old-looking glitter ball revolves, casting twinkles into dark corners and lighting up the outsized murals of torch dancers caught in recherche postures.

The ballroom felt cold, a little like that feeling in a high school gym before anyone shows up for the big dance. Actually, it seemed as if no one had shown up for that evening's big dance. Booker T. and Priscilla were scheduled for the evening, along with the Delta Wires and Pablo Cruise. One or another of these groups was playing, but at a decibel level higher than anything I've ever heard at Winterland, the Cabaret or Dance Your Ass Off. Simply speaking, the sound hurt, and it wasn't doing much to lure out onto the dance floor the folk who were lounging on sofas along the walls. There were rarely more than two dozen dancing in a space that could accommodate hundreds, and those who were out there seemed to have trouble catching the rumbly, over-amplified bass.

There was also a leaden feeling of supervision hanging over the Sands, created by a small team of flinty-eyed Stovall Security Service guards who roamed about the floor in (no kidding) brown shirts and ties. If it was an evening of subtle menace I was after, I felt I could get it for a little less than the \$5.50 a head the Sands Ballroom charges.

I left Oakland and headed for a small club in Berkeley that was reputed to present good traditional jazz, by an unconventional combo referred to variously as the Casa Bonita Garden Orchestra and the Berkeley Squares. At the Berkeley Square, an otherwise undistinguished barcum-Italian restaurant with a circular fireplace and an occasional rocking chair, this combo of five, plus irregular camp followers, holds forth on Friday and Saturday nights and jams on Sunday afternoon.

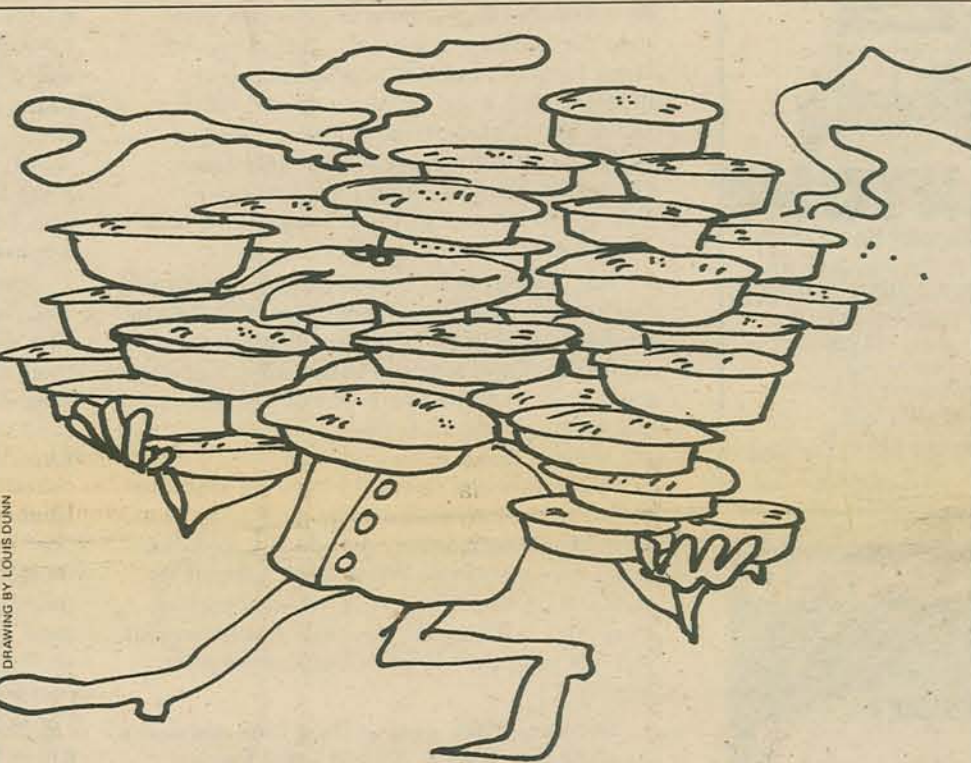
Their music is good, crisp and fun, centering around the big swing bands of the Forties but taking occasional sorties into the Thirties rhythms of Basie, Ellington and Waller, then a brief ramble through the bebop stylistics of Miles Davis and the improvisators of the Fifties. Manny Funk, a somewhat fabled jazz drummer, leads the

group, walking them through their 30 years of musical paces. He's accompanied by Jack Minger on trumpet, Peter Allan on bass, the extraordinary Burt Green on tenor sax (who's eerily reminiscent at moments of the legendary Lester Young) and Thom Keats (known as the "philosopher-plumber" for reasons unknown) on an evocative yet haunting guitar.

Probably best, and most amazing, is the band's ability to involve the audience, not just play at them. Though there's no dance floor at all at the Berkeley Square, nearly every number had close to a dozen couples dancing—cheek-to-cheek for a

silky version of "Over the Rainbow" or of "Satin Doll," almost jitterbug for "All of Me" and Charlie Parker's "Buzzy."

Should you find yourself hungry after an evening at the Berkeley Square, Spenger's, Berkeley's preeminent fish house, is just down University near the freeway entrance and stays open till about one in the morn. If you've missed Spenger's because of the lateness of the hour, try any of the three Flint's Bar-B-Qs for a rib, beef or hot link sandwich (\$1.85). Their homemade sauce can't be beat, though everything tastes pretty good in the chill this side of dawn. □



Here's pie in your eye

BEPPLE'S, 1934 Union, 931-6225. 11am-10pm Mon.-Sat., 11am-6pm Sun.

It seems that while most of us sat about admiring this season's begonia blossoms, the Age of Specialization snuck out of the world of cybernetics and futurism and landed smack dab in our culinary laps. Now, before you dismiss me as having slept my way through the last couple of decades, let me temper that by saying that specialization in restaurants has always existed. Certainly there have always been eateries that served just chicken and just burgers and even just soup; but the concept of the restaurant that served just pie seems to me a new one—a sybaritic product of increased (and perhaps too much) leisure.

Bepple's, an extremely well-proportioned restaurant on Union Street—slightly to the right of Perry's—takes the concept of serving just pie and carries it into far more sophisticated territory than its roadshow predecessors, quick-slice places like Four 'n' Twenty and the Peman. At Bepple's, pie can be a complete dinner, and a very pleasing one at that.

There's a Swedish simplicity of design about Bepple's—high, airy ceiling, large overhead fan, wooden-handled forks and spoons, Design/Research-style coarse salt and pepper shakers, and a scarce six tables with a good modicum of distance between them. And to keep the decor consistent with the food, the lighting is

indirect, from behind what look like modified pie plates.

The food equally complements the decor—the dishes are simple but tasty. On the meal side of the menu there are a variety of English and American pastries running from a juicy, chunky steak and kidney pie (\$1.40) to a highly spiced wild west pie (\$1.20), sort of a son-of-a-bitch stew in a crust covered with a cheese and mustard sauce. On the serious side of the pie plate there are also chicken pot pies (\$1.10), chicken Swiss (\$1.30) and a slightly mulchy quiche Lorraine (\$1.10). Subtlety of flavor isn't quite the specialty of the house; Bepple's is best with strong flavors, as in the huge pile of coarse-cut homemade cole slaw served with the dinner pies. The slaw is just the way I've always liked it—crisp and crunchy, tasting very cabbagey, with more than undertones of vinegar, lemon and honey.

The dessert pies don't come with cole slaw, but you can get them covered over with ice cream, cheese or whipped cream (all for 30¢ extra). They're good pies but not great pies, and the choice is far from adventurous—you can gobble fruities like peach, boysenberry, cherry, blueberry or apple, and variants like pumpkin and pecan, all large slices and all 75¢.

After too many months of force-feeding myself ungodly oversized family-style meals and gut-busting ethnic specialties, a tasty quick-food place like Bepple's is a pleasure, both for my waistline and my wallet. I just wish they served Key lime pie. □

Creme de la proverbial creme

BEST RESTAURANTS OF SAN FRANCISCO & NORTHERN CALIFORNIA by Jacqueline Killeen, Charles C. Miller and Gloria Vollmayer, 101 Productions, SF, \$2.95 paperback.

Well, I'm just green with envy. I wish I had written this book, utilizing its clever format and insightful wit. I was beaten to the punch, and want to praise those who beat me so elegantly. Some seven years ago Jacqueline Killeen started 101 Productions with a small book called *101 Nights in California*, a handy guide to 101 restaurants running the length and breadth of the state but centered mostly about the seminal urban centers of San Francisco and Los Angeles.

Over the years the guide has grown far beyond its original 101 eateries, relying upon a graphically clever monthly newsletter called "California Critic" for up-to-the-minute reviews.

The original *101 Nights* has grown to the point where it has split, like an oyster shell, into two volumes—the *Best Restaurants of San Francisco & Northern California* and the *Best Restaurants of Los Angeles & Southern California*. After reading through the local edition, I'm quite sure Killeen and her assistants Miller and Vollmayer have no friends left. They spare no little-known restaurant, no secret favorite; no bistro is left unspoken. Well, almost. They've missed some favorites which will appear in the Guardian at well-spaced intervals to increase the suspense.

The restaurants they've chosen are certainly reviewed thoughtfully. They list their prejudices, which come as no surprise: in favor of "food prepared from scratch"; "fresh ingredients of the highest quality"; "small restaurants managed by the owners." Against "canned vegetables, commercial soups and pre-packaged convenience foods"; "steam-table operations, radar-oven kitchens, most chain and hotel restaurants and places that are primarily steak houses, no matter how good." And, most helpfully, they publish menus along with many of their reviews so that the diner won't have to rely upon the tyranny of the reviewer to judge the interesting dishes served by a restaurant.

I don't always agree with the 101 choices—they tend to have a fondness (despite what they say) for large expensive restaurants, many of which (like Alexis, the Blue Fox, the Mandarin, the North Beach restaurant) are not quite what they used to be. But they do avoid the obvious traps of once-great San Francisco eateries which have fallen into boosterism-based disgrace like Ernie's, the Shadows and Julius Castle. And their recognition of little places is prodigious—how can I fault a guidebook that puts Tung Fong, the Venetian Glass Nephew, the Hunan and the Swan Oyster Depot under one culinary roof? Still, I do wonder why Shandygaff is in and Tadich's out, why Trader Vic's made it and the Roosevelt Tamale Parlor didn't and why the pabulum at Mama's is recommended while the good grits at Nate Thurmond's Beginning aren't? I have to bite my lip as I say it, but I guess it's just a matter of de gustibus . . . ■

Fun Stuff?



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(Capricorn CP 0161)

The Charlie Daniels Band: "Nightrider"

(Kama Sutra KSBS 2607)

It wasn't too long ago that you could count every successful Southern rock band on your left thumb: the Allman Brothers. But in the past couple of years, the Southern sound has become a major force in popular music, with at least part of rock music's creative focus shifting away from New York and Los Angeles and toward Macon, Georgia, home of Phil Walden's Capricorn Records. Macon is to Southern rock what Nashville is to Country and Western, what Detroit is to Soul.

Ironically, the Allman Brothers are no longer in the forefront of the movement they created. It's been a full two years since their last album, and although they're not actually retired they might as well be.

A lot's happened to the Brothers since their highly successful 1973 album, *Brothers and Sisters*. Both Gregg Allman and Richard Betts have pursued solo careers, with mixed success. Gregg has moved to Los Angeles, had some problems with drugs and marriage and fallen victim to one of the most vicious and inane publicity firestorms since the last time Jackie Onassis went skinny-dipping. All that can't help but be distracting, and it shows in the band's current work.

Win, Lose or Draw is good enough to sustain, but not to create, a great reputation. The Allman Brothers couldn't play poorly if they tried, but neither are they creatively strong enough to make great music without trying. The distractions and the apathy clearly show through the surface sheen; the album's title is all too apt.

Reportedly, the rest of the band spent almost as much time waiting for Gregg to show up at recording sessions as they did actually recording. Gregg even insisted on laying down some of his tracks in LA while the rest of the band labored away back in Macon. He probably had his reasons, but that's not the way great bands make great albums.

Side one of *Win, Lose or Draw* loses and draws far more than it wins. Two of Gregg's songs, "Nevertheless" and the title song, just kind of slog along without going anywhere. A third, Muddy Waters's "Can't Lose What You Never Had," comes on with that nasty growl that is the Allmans' trademark but quickly loses its way. To make a bad deal even worse, Gregg's indifferent vocals are mixed down way too low.

Richard Betts's tunes work a little better, but not much. About 60% of the melody line of "Just Another Love Song" is lifted intact from Betts's "Blue Sky" on the *Eat a Peach* album. "Louisiana Lou and Three Card Monty John" is equally reminiscent of "Ramblin' Man" from *Brothers and Sisters*. Neither tune is up to the earlier work it derives from; they're as pallid and redundant as summer reruns.

Things improve considerably on side two. "High Falls," which occupies the first 14:26, is the kind of virtuoso extended instrumental the Allmans used to wrap great songs around, only there's no song wrapped around it. It's like a hot dog without a bun — tasty, but ultimately unsatisfying. "Sweet Mama," which closes the album, comes closest to the band's past achievements. Betts's razor-sharp slide guitar and Chuck Leavell's tidal-wave piano flourishes make this a sure bet to become an Allman Brothers classic, right up there with "Statesboro Blues" and "One Way Out." On this album, though, it only makes everything else look that much weaker and more disappointing by comparison. The Allman Brothers will doubtless be as incomparable as ever when their current tour comes west in a few weeks, but their recorded work on *Win, Lose or Draw* leaves much to be desired.

Heir apparent to the Allmans' tradition is the Marshall Tucker Band, who first came to national attention as the supporting act on the Brothers' 1973 tour. At long last, they're beginning to emerge from the Allmans' lengthy shadow.

Marshall Tucker—there's no one in the band by that name, incidentally—is built around singer/songwriter/guitarist Toy Caldwell. Their

sound features all the best elements of Southern rock: flawless ensemble playing, deep, growling vocals, searing slide guitar and crisp, understated drumming. Varied instrumentation—pedal steel, fiddle, electric piano, sax and flute—provides a richer texture than some of the more straight-ahead groups like Wet Willie, and they work in a variety of C&W idioms to keep their material interesting.

Searchin' for a Rainbow, Marshall Tucker's fourth album, grabs you with the first note and holds you through the final fadeout, as a good album should. The Allmans' influence shows up in places, particularly on "Virginia" and "Bound and Determined," but Marshall Tucker is clearly seeking to establish its own identity. They do it by going back to the roots laid down by C&W legends Hank Williams and Jimmie Rodgers, and building their sound from the bottom up.

Both the title song and "Walkin' and Talkin'" are in the Hank Williams vein. "Keeps Me from All Wrong," by Toy's brother Tommy, is closer to the Jimmie Rodgers tradition. Rhythm guitarist George McCorkle's "Fire on the Mountain" opens the album in fine style: it starts off with some authentic riding-off-into-the-sunset acoustic chording, moves through a nicely phrased flute solo by Jerry Eubanks and concludes with high-horsepower fiddling from Charlie Daniels. Side two comes on equally strong with Toy Caldwell's "Bob Away My Blues," a Western swing number with Toy playing his Les Paul guitar the way the inventor meant it to be played.

Searchin' closes with a live version of "Can't You See," the FM hit from Marshall Tucker's first album. Toy's vocal is even grittier and more intense here than on the original, but other than that, the song, recorded a year earlier than the rest of the album, looks suspiciously like filler. It's as if the band ran out of things to say, which points up the album's only problem—take away "Can't You See" and you're left with a scant 14 minutes on each side. When a band leaves you hungering for more, it's supposed to be because they're good, not because they play short sets. Still, *Searchin' for a Rainbow* is half an hour of the best Southern music you'll ever want to hear. For those who demand more, Marshall Tucker will headline at Winterland Oct. 10-11 on a bill that includes fellow Southerners the Outlaws and Nils Lofgren.

Nightrider, the new album by the Charlie Daniels Band, was also recorded in Macon under the guidance of Marshall Tucker's producer, Paul Hornsby. The album climbs high but can't quite make it over the peak.

Daniels is often just too good for his own good — the tough and powerful songs he writes tend to overwhelm his rather amiable voice; he's got too much twang and not enough throat. Daniels has the voice of the kind of guy who hangs around gas stations, when what you want is the sepulchral rumble of someone who hangs around graveyards. When he's playing his fiddle or guitar the band really cooks, but when he starts to sing there's something missing.

Occasionally, everything falls together. "Texas," an all-out hoedown, and "Tomorrow's Gonna Be Another Day" and "Everything Is Kinda All Right," both easygoing rural anthems, work well with Daniels's voice. Toy Caldwell could demolish half the Southeastern US with material like "Birmingham Blues" and "Evil," but Daniels can't bring them off, no matter how many Ronnie Hawkins/Dr. John vocal moves he throws in. "Damn Good Cowboy," another one of those "he's a poet, he's a prophet, he's a pickle" songs that Kris Kristofferson is so fond of, shows flashes of insight about the plight of an outlaw/outcast born "a hundred years too late, sometimes I think a hundred years too soon," until the payoff line—"I hope to hell he stays in Tennessee"—betrays the song's basic corniness. Not even saying "fonky" makes "Funky Junky," a Canned Heat-style three-chord boogie, sound nearly as funky as Daniels would like it to be.

Nightrider is a successful and enjoyable album; it's just that it could have been a great album. Give the Charlie Daniels Band a second vocalist and they'll be dynamite. Without it, they're merely the second best band in Macon. Which is not too bad. ■

Pacific Ballet, Julian Theater



"Voice of the Whale," by John Pasqualetti's Pacific Ballet.

PACIFIC BALLET, Studio 44, 44 Page, SF.
Fri. and Sat. through Oct. 11. 8:30 pm.
Adm. \$3. Info. 626-1351.

Just when I think I have John Pasqualetti's choreographic style nicely labeled, he moves on and leaves my critical theories dangling behind. For example, in the second program of the Pacific Ballet's current fall season, the prolific, inconsistent Pasqualetti surprised me once again by producing two fine new developmental ballets that I enjoyed enormously.

Voice of the Whale, set to a haunting score of that name by George Crumb, has a cast of eight, four men and four women, all identically dressed in silver unitards. The shimmering ensemble seems to form an isolated tribe of celestials who are burdened with vestiges of emotional humanity. Within this quiet, leisurely paced ballet, Pasqualetti has his demi-gods form designs that resemble half-remembered ritualistic fragments. At times a member of the group is isolated, singled out for condemnation or left to wander on the periphery of the stage. Then, they again join together, creating patterns, circles or lines, only to break apart as the individual performers explore a gamut of emotions.

The second work, *Pierrot Lunaire*, described by Pasqualetti as "a cabaret piece," is choreographed to 21 songs by Arnold Schoenberg. Less of a ballet than a sweetly clever pantomime, *Pierrot* depends on gesture rather than movement for effect. The work's four performers, the Moon (Deborah Frates), Death (Alan Gebhardt), Columbine (Carol Chalick) and Pierrot (Peter Reed), are all excellent, illustrating with sly delight the lyrics of Schoenberg's wondrously strange songs that bear titles such as "Decapitation" and "A Chlorotic Laundry Maid." The ballet is far too long, and I generally had a hard time figuring out exactly what the dancers were supposed to be doing. But none of that really matters, for what's communicated in *Pierrot Lunaire* is a delicious ambience of ironic humor and mocking sentimentality as death, moon and lovers create a world of palpable pains and pleasures. □

A VERY GENTLE PERSON, Hans Steinkellner, the Julian Theater, 953 De Haro, SF. Fri., Sat., Sun., 8:30 pm, through Sept. 28. Donation \$2. Info. 647-8089.

The "acid test" of a piece of theater, says the English director Peter Brook, is when "something in the mind burns" and the theatrical event "scorches on to the memory an outline, a taste, a trace, a smell—a picture." Needless to say, not too many dramatic evenings provide material for scorched memories. But if you want an example of the kind of theatrical power Brook is talking about, I suggest you rush out and see one of the final performances of the Julian Theater's production of *A Very Gentle Person*.

It's not that this semidocumentary work, based on the assassination of Robert Kennedy and the subsequent interrogation and trial of Sirhan Sirhan, is a great creative dramatic work—far from it. But it does provide a memorable, emotionally charged, totally engrossing experience, vividly exploring the possibility that Sirhan Sirhan was under hypnosis when he shot RFK. The play implies Sirhan may have been merely a dupe, perhaps innocently caught up in a larger conspiracy, a network of carefully planned killings that have changed the political history of the United States.

A Very Gentle Person is the work of Hans Steinkellner, an ex-Catholic priest who now teaches school and prolifically churns out plays. Since 1967, Steinkellner has written ten dramas, most of which deal with contemporary controversial issues. He is currently writing a piece on the reverberations of the 1945 Potsdam Conference, and next he plans to collaborate on a work about George Jackson and the California prison system. His previous efforts, most of them unproduced, include dramatized looks at the SLA and the Warren Commission.

Steinkellner is obviously a man of many causes, a playwright partisan. And certainly his drama on Sirhan does not claim to be an objective summary of the case, but a forthright presentation of a point of view. Gathering material from sources ranging from transcripts of the LA grand jury's proceedings to an article by Donald Freed in the *Realist*, Steinkellner offers up his data in such a way that the science-fiction-style hypnosis/conspiracy hypothesis seems not only plausible but undeniable.

Even within the careful construct of the play, however, there are numerous questions raised and not answered. Ambiguities are left unresolved. Details in the story don't seem to mesh. Sirhan claims, for example, he's so squeamish he can barely kill a cockroach, and yet he carried a gun. Then he supposedly had been programmed to kill himself after shooting Kennedy but was overpowered by bystanders. It would seem a rather sloppy oversight by any crafty conspirators not to have made that death more of a certainty (although Steinkellner maintains Sirhan's life is still in great danger), and a further oversight not to have removed the \$400 in cash that Sirhan carried, which suspiciously indicated he might have been a hired killer rather than a lone fanatic.

The loopholes are many, but the confusion they produce is provocative and stimulating. Besides, Steinkellner's handiwork is for the most part good entertaining theater. Directed by Richard Reineccius and Edward Weingold, the Julian production (greatly revised since the performances they gave this summer) moves quickly from jail cell to witness interviews, though there are poorly constructed scenes that drag.

However, the work is rescued from becoming an exercise in simplistic proselytism by solid pacing and a few fine performances, particularly the exceptional acting of Paul Willis in the crucial role of Sirhan. As the cocky but pathetically confused prisoner, Willis is unsentimental and poignantly believable. I was also very impressed by the multi-faceted performance of Lynn Butler as one of the harassed witnesses.

According to the program notes, this drama received its seemingly incongruous title from a curious set of coincidences. Supposedly, as the dying Robert Kennedy was lifted from the ambulance to a stretcher, Ethel Kennedy kept saying, "Be gentle, be gentle, he's a very gentle person." Dr. Eduard Simson-Kallas, the San Quentin psychologist who visited Sirhan in prison 20 times, when asked what kind of a man his patient was, unhesitatingly replied, "He's a very gentle person."

Well, somewhere behind the dark fates of these two "gentle" people malevolence may be lurking, and if you have any theories or questions, you're invited to stay after the Julian's play to talk with the cast, directors and playwright. The night I attended, most of the audience stayed. Excitement and interest ran high and queries received informed and intelligent answers ■

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MOVIES/LARRY PEITZMAN

Against psychiatric assault

HURRY TOMORROW, a documentary by Richard Cohen and Kevin Rafferty. (The film will be premiered Tuesday, Sept. 30 at 7:30 and 9:30 pm, Clay Theatre, Clay/Fillmore, SF, in a benefit showing for the Network Against Psychiatric Assault.)

Scenes of "forced drugging" are almost a motif of "Hurry Tomorrow," a new documentary by two young filmmakers, Richard Cohen and Kevin Rafferty, about a men's psychiatric ward at the Metropolitan State Hospital near Los Angeles. One by one, the patients—who have been committed to the ward "voluntarily" or involuntarily, at the instigation of their families or the police—file into the office of a psychiatric technician who injects the patients, even before they are officially admitted to the hospital, with Thorazine or Prolixin or whatever sedative is the wonder drug of the moment. (Prolixin is considered a vast improvement over Thorazine since its effects can last up to two weeks, thus alleviating the necessity for daily injections.) As a result of all this drugging, the ward is populated by an army of walking zombies. Patients who are alert and attentive when they enter the ward are quickly subdued.

The first case Cohen and Rafferty investigate is that of Craig Lennox, a black teenager picked up on a trespass charge when his mother, who would not let him into her home, called the police. The cops deposited him with the Department of Mental Hygiene; now Craig is on the ward and nobody can tell him whether the criminal charges against him have been dropped, so it's not clear whether he'll have to go to jail if he can manage to spring himself from the mental institution. Craig finally stops protesting his admission to the psychiatric facility but still resists the enforced regimen of medication. Two technicians strap him to a bed and shoot him with Prolixin. Craig, who won a varsity letter on his high school track team, emerges from the ordeal as one of the walking zombies—dazed, slow, shuffling, stiff from the injection, dragging one leg behind the other, feet pointed outward.

Over and over, the pattern repeats itself. The hospital admits patients, gives them a cursory examination by a committee of doctors, and drugs them. The examination seems chiefly a search by the physicians for proof of the patient's psychiatric disturbance. Some of the patients are clearly disturbed—one boy is so freaked out, apparently on drugs, that we can't even tell what is wrong with him—but other patients, seemingly in control, insist there is nothing seriously wrong with them. This may or may not be true, but it is clear that it wouldn't matter even if it were true. The doctors aren't interested in the patients' protestations; they are convinced the patients are sick, and they are concerned only with finding the root of each patient's sickness. They consider it a bad sign when patients' families report them as depressed or unhappy with their work. Even sleeplessness is offered as proof of a patient's mental imbalance. The doctors seize upon this flimsy evidence and attempt to strengthen it by translating it in pseudo-scientific language. They use words like "impulsive" and "dissocial" and "antisocial behavior" so casually that the words lose all meaning, but the doctors impart to the patients' families the sense of danger and disturbance such words portend. "When can I come home?" one patient asks his wife. "When the doctor says you're well," she replies. "Well!" he explodes, "Well? What do you mean, well?" "You know," she says, "when you're not irritable, not nervous."

At this point it is impossible not to look at the film with terror and wonderment. What kind of institution is the state running here—a home for the criminally nervous? At the beginning of the film, the filmmakers ask the director of the hospital why he is allowing them to make the film. He replies that it is to show that the people on the inside of this institution are exactly the same as the people on the outside. The director's answer is as disingenuous as it is shrewd. There are intimations in the film that some of the patients are more than irritable and nervous. There are clear suggestions that some of them are violently destructive or self-destructive. For example, a psychiatric technician reports that one patient, who otherwise seems exceptionally polite and docile, has drunk gasoline, eaten broken glass and tried to burn his hand off. Is this true? The filmmakers do not tell us. They apparently are so concerned with



"Tomorrow, and tomorrow, and tomorrow, creeps in this petty pace from day to day, to the last syllable of recorded time." —The Bard

building their case against the institutionalized cruelty of the "treatment" meted out by this state hospital that they are unwilling to deal with facts that in any way impede their march to a predetermined conclusion.

This is a grave flaw in an otherwise convincing documentary. Our doubts are not allayed. We watch a drug salesman for Dow Chemical say, "Dow wants to get out of the war business and into the health business," and we recognize that this hospital is only a small part of a burgeoning mental health industry. We listen to the director's explanation of what a patient must do to get out of the hospital—he must acknowledge that he is sick and that he belongs in the institution—and we recognize this as convoluted, Catch-22 logic. We recognize the insanity of a system that considers it a bad sign that a patient would want to escape from this. We recognize all this and may still not be willing to go all the way with Cohen and Rafferty. This is partly because Cohen and Rafferty confine themselves to the life inside the hospital and give us no sense of the lives of these patients on the outside. Can these patients fend for themselves? Are they dangerous? Do they need help? Certainly we abhor "forced drugging" but is any sort of "forced" treatment acceptable? "Hurry Tomorrow" raises and begs all these questions. Cohen and Rafferty have marshaled their evidence, but it is not sufficient. "Hurry Tomorrow" stands up as an indictment of the system, but it is not quite the conviction Cohen and Rafferty had hoped for. □

SINGIN' IN THE RAIN. Directed by Stanley Donen, Coronet Theater, Geary/Arguello, SF.

"Singin' in the Rain," now in revival, is practically the dream movie of lovers of musical comedy. It has superb dancing by Gene Kelly, Donald O'Connor and Cyd Charisse, an attractive ingenue in Debbie Reynolds, a hilarious caricature of a blonde bombshell by Jean Hagen, lively direction by Kelly and Stanley Donen, and some good songs by Arthur Freed and Nacio Herb Brown. Best of all, though, is the good-natured script by Betty Comden and Adolph Green, which satirizes Hollywood's hysterical transition from silent film to sound.

Thanks to the Comden and Green screenplay, "Singin' in the Rain" is not only the funniest musical ever made, but ranks high among the funniest movies ever made—and it is almost certain to turn off those who like their musicals serious. "Singin' in the Rain" is not "Cabaret," a great musical which probably has its biggest appeal to people who applaud the film because "it doesn't seem like a musical." As the New Yorker's dance critic, Arlene Croce, recently pointed out, musicals since "Cabaret" have turned desperately solemn, with Broadway and Hollywood directors searching for any nugget of "truth" they can find in the backstage musical form. Unlike their current counterparts (Michael Bennett of "A Chorus Line," Bob Fosse of "Cabaret" and "Chicago," Hal Prince of "Company" and "Follies"), the makers of "Singin' in the Rain" did not aspire to be Brecht or Beckett or Pirandello. They simply wanted to entertain, and they did. "Singin' in the Rain" is almost wholly devoid of socially redeeming value, and it's just about a perfect movie. ■

MINI REVIEWS

THEATER

The Bay Area Comedy Troupe

at La Salamandra, 2516 Telegraph Ave., Berkeley, Sept. 13 and 27, 841-9070. Alternate Saturdays through October.

The back room of a Berkeley coffee shop is an incongruous setting for a group of eight stand-up comedians. While most of the routines produce chuckles rather than side-splitting hysteria, the atmosphere is relaxed and it's interesting to see novice comics learning the trade away from a show-biz setting. The show is never the same twice.

Beach Blanket Babylon Goes Bananas

Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222, through end of year.

Carmen Miranda meets Mr. Planters Peanut in this splashy bombastic lampoon of a show. The good-natured talented cast buffoons all forms of music from grand opera to grand ole opry with some blues, rumba and rock thrown in. Gloriously excessive music, songs and dance with outrageous costuming.

Bullshot Crummond

Low Moan Spectacular, Hippodrome Theatre, 412 Broadway, SF, Tues. through Sun.

Will that plucky Captain Crummond outwit those dastardly foreign scoundrels? Tune in to this slick quick pre-WWII vintage melodrama and find out. High camp satire. Jolly good show.

Evolution of the Blues

On Broadway, 435 Broadway, SF, Wed. through Sun.

Jon Hendricks returns to this big, beautiful show that includes music, dance and poetry. Epic black history.

The Fool Asleep

Beggars' Theater, All Saints Church, 1350 Waller, SF, Sat.-Sun. 8:30pm, through Sept. 28. \$2.

The Beggars' Theater's masks and puppets are great and their philosophy righteous. In dramatic content, however, their current show ranges from the naive to the nauseating. Similar in technique to Peter Schumann's inimitable Bread and Puppet Theater, this group attempts to portray society's evils and possible spiritual redemption with a studied radical simplicity. But their exposition, using vaguely connected vignettes, often verges on the grotesque. The rape of the earth, for example, is demonstrated by an interminable bit showing a globe puppet being bloodily ripped apart and drippingly eaten by a heinous, belching, grunting trio who subtly represent military-industrial powers. The evening is partially redeemed by some clever touches such as a trial scene in which the judge proclaims that in his court "Just-us" is served, and the five performers transform themselves remarkably for their multiple roles.

—Irene Oppenheim

Ghosts

by Henrik Ibsen, San Francisco Actors Ensemble, 1940 16th St., SF, 861-9015, through Oct. 11.

The Actors Ensemble demonstrates a sophisticated knowledge of period acting style as well as an understanding of Ibsen's dramatic purpose in this dark Victorian melodrama. Through extreme economy of exposition, Ibsen, a Norwegian realist, exposes the deceptions and compromises behind the facade of middle-class respectability. Set in a small Norwegian town near the turn of the century, "Ghosts" depicts the struggles of a wealthy widow to live with the hypocrisy around her and with the choices she made earlier in her life.

The Good Woman of Setzuan

by Bertolt Brecht, The Berkeley Stage Company, 1111 Addison, Berkeley, 548-4728, through Oct. 12.

If you don't mind Brecht's rather preachy dramatic vantage point, you will probably enjoy this finely executed parable about the difficulties of remaining virtuous on a empty stomach. "The Good Woman" is vaguely set in a Chinese city at an unspecified time period. Berkeley Stage Company's appropriately stylized approach to Brecht is underlined by the high theatricality of Eliza Chugg's costumes and Charlie Hufford's masks.

Angela Paton plays Shen Te, the woman who struggles to help others and to be good in a world where goodness is not much in demand. Paton's acting technique is so finely crafted that at times we are barely aware she is acting. With intelligence and imagination, albeit on a small budget, Berkeley Stage Company's production shows us some new theatrical possibilities.

Hamlet

by William Shakespeare, The Ham and Turkey Players, at the Renaissance Pleasure Faire,

Ye Oak Bough Theater, four performances daily, through Sept. 28.

Four and a half hours of culture can be yours for a time investment of only 30 minutes. These buffoons maintain that they've compressed Shakespeare's excessive verbiage without substantially damaging the plot. Actually "Hamlet" is an outrageously funny parody of the Commedia dell Arte players that travelled the Renaissance towns.

Improvisation, Inc.

149 Powell, SF, Fri. and Sat., 8:30 pm.

Spontaneous and semi-rehearsed improvisation. This alert group uses topical material and draws on audience suggestions.

Laserium

Morrison Planetarium, GG Park, SF, BASS and TELETIX.

A live-operated light concert starring a cosmic laser. The musical score ranges from Corelli and Strauss to Carlo's "Timesteps" from "A Clockwork Orange." Pretty, but not exactly mind-bending.

Lilitheater: A Women's Collective

Sept. 26 and 27 and Oct. 3 and 4 at the Cat's Paw, 2547A 8th, Berkeley, and Oct. 23, 24, 25, 30, 31 and Nov. 1, 6, 7, and 8 at the Intersection, 756 Union, SF, 843-7226.

Words like menstruation, intra-uterine coil, and non-specific vaginitis come out of the closet and into the spotlight. This group, named after Lillith, the first uppity woman, examines topics of interest to both sexes—from a woman's point of view. Their highly entertaining show includes skits, monologues, semi-improvisational material and songs. They also provide facilities for child care. "Lilitheater's" impressions and observations relating to agism, motherhood, free love, working and lifestyles are critical, and maybe uppity, but never caustic or judgmental.

Mrs. Warren's Profession

by George Bernard Shaw, Actors' Ark, Showcase Theatre, 430 Mason, SF, 421-5355, through Oct. 18.

Mrs. Warren, a successful prostitute, seeks to defend herself from the judgments of Vivie, her self-supporting and prudish daughter. Prostitution, Mrs. Warren maintains, is a healthier and less hypocritical occupation than most other available unskilled female employment. It is also the means to Vivie's education and consequent financial independence.

Director Martin Ponch has selected an interesting and educational style, incorporating several Brechtian devices as slides, a chat with Shaw and slogans on the backdrop. Ponch's directing, however, is weak in the basic areas of physical movement, timing and eliciting uniformity of energy from his actors. Despite fine performances, especially from Joyce Lancaster as Mrs. Warren and Michael Donn as Praed, the directing makes slow theater even out of as sure a vehicle as "Mrs. Warren's Profession."

One Flew Over the Cuckoo's Nest

Little Fox Theatre, 533 Pacific, SF, Tues. through Sun. through Sept. 28.

From Ken Kesey's allegorical novel set in a ward of a mental hospital. Lee Sandowich's fine production underlines Kesey's comment about what our society considers sane behavior.

P. S. Your Cat is Dead!

Montgomery Playhouse, 622 Broadway, SF, 788-8282.

The funniest black comedy in town. An ironic situation drama about a finicky young actor who has just discovered a burglar in his flat, after learning that he has also just lost his job, his lover and his cat, in that order. The enraged actor ties up the burglar, Vito, who describes himself as "sly as a shit-house rat." This victim-persecutor role switch forms the base situation on which the ensuing drama rests. While Jeff Druce's performance as Vito (from Brooklyn) at times has the audience going bonkers with laughter, award-winning playwright James Kirkwood does not cop out and make him a totally lovable one-dimensional character. Initially this show is a bit slow-paced, but it picks up and, with punchy dialog and high-power acting performances from its principals, it's the best show of its kind around.

MOVIES

Bite the Bullet

Gene Hackman and James Coburn are among the contestants in a grueling horse race across the mythic Western desert. You don't have to be Jeanne Dixon to know who the finalists in this contest are going to be. Candice Bergen is the sex interest. Richard Brooks directed. (Alexandria, SF)

The Fortune

A desiccated little farce about at-

tempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (Metro Theatre, SF)

Love and Death

Woody Allen's philosophical speculation ("If everybody went to the same restaurant on the same night and ordered blintzes, there'd be chaos") proves indisputably that he is the most important moral leader to come out of New York since Rabbi Baruch Korff. With Diane Keaton. (Regency 11, SF; Berkeley Cinema, Berkeley.)

Nashville

Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronnee Blakely, Lily Tomlin, Henry Gibson and Barbara Harris. (Northpoint, SF; Parkway 1, Oakland)

The Return of the Pink Panther

Perfectly timed gags strung on the barest thread of a plot. It has something, though not much, to do with the theft of the world's largest diamond. Peter Sellers returns in triumph as the redoubtable Inspector Clouseau, Blake Edwards directed. (Oaks, Berkeley; Alhambra 1, SF)

Rollerball

Norman Jewison's sci-fi speculations about life and death in the 21st century. With James Caan. (Regency 1, SF; Century 22, Oakland)

BEST TV MOVIES

Chaplin's Art of Comedy (1969)

Saturday, Sept. 27, 2:30pm, Channel 5.

A sampler of Charlie Chaplin's short films; not all those included are among the master's best. With Ben Turpin.

Duel (1971)

Saturday, Sept. 27, 3pm, Channel 4. Steven Spielberg, who directed "Jaws," made his reputation as an action-movie wizard with this TV film about a race to the death between an automobile and a Mack truck. Dennis Weaver and Tim Herbert get top billing, but the cars have all the lines.

The Pawnbroker (1965)

Monday, Sept. 29, 8pm, Channel 2. Rod Steiger gives a flamboyantly introverted performance as a Jewish pawnbroker, now living in Harlem, who remembers the pain he endured as a victim of Nazi persecution. The director, Sidney Lumet, wants to move us to tears, and he stoops to some obvious manipulative ploys. As a result, "The Pawnbroker" should really be no more than an "uplifting" tear-jerker, but it taps such a well-spring of genuine feeling that the film is ultimately overpowering.

Once upon a Time in the West (1969)

Tuesday, Sept. 30, 7pm, Channel 2. Sergio Leone, the Italian director of such westerns as "A Fistful of Dollars" and "The Good, the Bad and the Ugly," must have heard his genre referred to colloquially as "horse opera," because that is literally what he delivers here. Everything in this film is operatic—slow, impassioned and overblown.

The streets of a small frontier town are as wide as the boulevards of Paris, and they are filled with immense amounts of dust. At times, Leone's Cheyenne resembles nothing so much as Franco Zeffirelli's Verona in "Romeo and Juliet." Leone strives here for the essence of what audiences go to westerns for: he has eliminated the good guys and populated the frontier exclusively with juicily evil villains of all shapes and sizes (even Henry Fonda becomes a villain), and he has dispensed almost entirely with functional plotting—the film is practically nothing but long, violent climaxes. With Charles Bronson, Jason Robards, and Claudia Cardinale.

Advise and Consent (1962)

Thursday, Sept. 2, 1pm, Channel 2. Otto Preminger trashes the famous Allen Drury novel, which wasn't exactly "Ulysses" to start with, but the film is never dull. In Preminger's clammy hands, Drury's conservative tale about the appointment of a Secretary of State becomes a seamy potboiler, including side trips to the bedrooms and gay bars of the capital. The cast includes Henry Fonda, of course, and Charles Laughton, and Walter Pidgeon, and Franchot Tone, and Don Murray, and....(The conclusion is shown Friday at 1pm)

Sleeper (1973)

Friday, Oct. 3, 9pm, Channel 7. Woody Allen plays the proprietor of a Greenwich Village health food store who is frozen alive and wakes up two centuries later, his feet swathed like potatoes in Reynolds Wrap. The film is a little bit sci-fi, a little bit ethnic, and a little bit artsy (the script includes a hilarious parody of "A Streetcar Named Desire," with Diane Keaton playing Brando), but mainly it's just Woody Allen. "You haven't had sex in 200 years," someone says to Allen upon his awakening. "204 if you count my marriage," he replies. ■



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EVENTS

SEPTEMBER 25

THRU OCTOBER 5

BY NANCY DUNN

POETRY

This issue introduces a monthly listing of poetry readings and workshops. We'll give you a comprehensive guide to the poetry scene each month in the issue that includes the first day of the month. Send information to Events, Bay Guardian, The Guardian Building, 2700 19th St., SF, CA 94110, at least eight days before the Thursday publication of the first issue of the month.

Anne Waldman, reading her "Fast Speaking Woman," Oct. 5, 2:30 pm, Montgomery Playhouse, 622 Broadway/Grant, SF; for tickets and info call City Lights Bookstore, 362-8193, \$2.

Bacchanal: Rebecca Brown and Jeanne Sirotkin, Oct. 1, 8:30 pm, 1369 Solano, Berk., 527-1314, donation.

Berkeley Public Library monthly reading sponsored by the Bay Area Poets Coalition. John Mathias and Carl Sesar, Oct. 16, 7:30 pm, in the Mitchell Rm. of the Main Library, Shattuck/Kittredge, Berk.

Bishop's: Jane Gelfand and Lazarus, Oct. 12, 1-5 pm, women only; gay poetry night, Oct. 20, 9 pm; 1437 Harrison, Oakl., 444-9805.

Cavanaugh's Nite Club: open readings, Thurs., 9 pm, sign up at 8 pm, reopens in Oct.; 3309 Mission/29th St., SF, 647-7744.

Cody's: Julia Vinograd and A. D. Winniss, Oct. 1; Judith Stephens and Jennifer Stone, Oct. 8; Jessica Hagedorn, Oct. 15; David Meltzer, Oct. 22; Don Cushman, Oct. 29; all 8 pm, Telegraph/Haste, Berk., 845-7852.

Coffee Gallery: guest poets every Wed., 8:30 pm, 1353 Grant, SF, 362-9369.

Forefront Reading, poets and scientists team up for an evening to explore the interface between the two fields: Kay Boyle and Frank Oppenheimer, physicist and director of the Exploratorium, Oct. 2; Anne Pearlman and SF Chronicle science correspondent David Pearlman, Oct. 16; both 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, \$1.50/\$1 srs., students.

Intersection: every Mon. and Tues., 8:30 pm, \$1 donation. Diane di Prima, Oct. 6; Michael Brownstein and Laura Chester, Oct. 7; Grant Fisher and Victor Hernandez Cruz, Oct. 13; Maurice Kinney and Paula Gunn-Allen, Oct. 22; Paul Goepfert and Beau Beausoleil, Oct. 28; Performing Poets Workshop, Oct. 29; 756 Union, SF, 397-6061.

La Pena: music and poetry of Central America, Sept. 27, 9 pm, \$1; usually poetry every Tues., but call to confirm; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: celebration for the publication of the new Ball magazine, Oct. 5, 8 pm; poets include Andy Clausen, Leslie Simon, Palladin and C. C. Saw; \$1 donation (you get a magazine in return); Julia Vinograd and Jennifer Stone, Oct. 6; Andy Clausen, Linda Clausen and Be-Bop Bill Young, Oct. 13; Jack Michelin, Kay McDonough and Andy Clausen, Oct. 19; Wilfred Casteno and Tom Cuson, Oct. 20; Bob Adler and Tim Jacobs, Oct. 27; all 8 pm, 2516 Telegraph, Berk., 841-9070.

LaVal's Works-in-Progress series: Marina La Palma, Oct. 7; Lonnie Hicks, Oct. 14; Summer Brenner, Oct. 21; Portia Cobb, Darryl Keyes, Oct. 28, with music by Calvin Scott; Gary Keyes and Luis Texador, guest poets at 8 and 9:30 pm, open reading in between; 1834 Euclid, Berk., 843-5617.

Malvina's Coffeehouse: last in the series, Ann Greene and Noni Howard, Sept. 27, 8:30 pm;

Union/Grant, SF, 392-4736, \$1.

Minnie's Can-Do: open reading first Tues. of the month, Oct. 6, 7:30-9 pm; 1725 Haight, SF, 752-6990, free.

Noe Valley Poetry Workshop, every Mon., 8 pm, 160 Caselli, (above Castro St.), near 18th St., SF, 626-6047.

Owl and Monkey series: Norm Moser and others, Oct. 1; Sare, Oct. 8; Karen Brodine and Sukey Durham, Oct. 15; Marcia Falk and Charles Entekin, Oct. 22; Pamela Edwards, Keith Shein and Cathy Coleman, Oct. 29; 9th Ave./Irving, SF, 664-9892 664-9892.

POETALK series, workshops and demonstrations with a monthly theme, Poetry in Sound and Sign in Oct.: Johanna Drucker, Oct. 2; Darryl Keyes, with music by Calvin Scott, Gary

with the West Coast Gangster Choir and Michael Brownstein, Oct. 8, 3-5 pm, Barbary Coast Rm., new Student Union, SF State, free; Lawson Inada and Carolee Sanchez, Oct. 15, 3-5 pm, Barbary Coast Rm., free; Fielding Dawson and John Thorpe, Oct. 22, 3-5 pm, Barbary Coast Rm., free; William Talen, Marty Watt and Otis Brown, Oct. 29, 3-5 pm, Barbary Coast Rm., free; 469-2227.

SF Jewish Community Center: celebration to open poetry series, Sept. 29, 8:30 pm, poets include Ruth Weiss, Phyllis Speros-Holiday, David Hoag and Doreen Stock, \$1 or an original poem; then readings every Mon., 8:30 pm; at the center, 3200 California/Presidio, SF, 346-6040.

Sleeping Lady: poetry every Mon., 9 pm; Cole Swenson, Sarah Howard and Buck Schotte, Oct. 6; 58 Bolinas Rd., Fairfax, 456-2044.

Women's poetry workshop, every Sun., 3 pm. Call Stephanie Mines for location, 626-6047.

Ye Rose and Thistle: readings every Mon., open readings 8:30 pm, featured poets, 9:30 pm; Catherine Abbe, Sept. 29; 1618 California/Polk, SF, 474-6968.

Bay Area Poets Coalition meets first Sat. of each month, 1:30 pm at the Coffee Gallery, 1353 Grant, SF.

Victor Hernandez Cruz poetry workshops: Tues. and Thurs., 7-10 pm, Horizons Unlimited, 22nd St./Folsom, SF; Wed., 7-9 pm, Mission Branch Library, 24th St./Bartlett, SF; for more information call the Neighborhood Arts Program, 558-2335.

Men's writing workshop, Sun., 2 pm, 123 Ord, SF, with Steven Vincent, call 558-2335 for more info.

For long term forecast of the poetry scene, reviews and help with making contact with people in the poetry world, see Poetry Flash, a monthly publication available at bookstores, or write 231 Sunnyside, Piedmont 94611.

SF Public Libraries: Kathy Barr, Gail Newman, Gerda Penfield and Teddy Ramsden, Sept. 30, 7:30 pm, Noe Valley Branch; Peggy Ruse, Eileen Malone and Larry Boles, Oct. 21, 7:30 pm, Ortega Branch; all free.

KPOO: Eastern Eyes, Tues., 12:15-2 pm, music and poetry from the Asian American Theatre Workshop; Prison Poetry, Wed., 3-5 pm, with Max Schwartz; Cookin', Thurs., 7:30-10 pm, poetry, jazz, blues; all on 89.5 FM, 864-7474.

KPFA: Third World Collage, Oct. 2, 16 and 30, 7:30 pm, poetry along with music and community news; Berkeley poet Susan Griffin's "Voices," Oct. 7, 8:30 pm; Ahora, Oct. 4 and 25, noon, poetry, news and music especially for the Latino community; Poetry of Gerard Malanga, Oct. 17, 10:30 pm; poetry of W. S. Merwin, Oct. 26, 3 pm; all on 94.1 FM, 848-6767.

You don't have to hop a ferry to get a good look at the Rock. Eleven photographers show their views of Alcatraz, including this one by Carol Bernson, through Sept. 30 at the Lucas Gallery, 2250 Union, SF, 922-5240.

Keyes and Luis Texador, Oct. 9; Don Cushman, Oct. 16; Laila, Oct. 23; Margo Prindle, Oct. 30; all 7:30-9 pm, Cody's Bookstore, Telegraph/Haste, Berk., 845-7852.

Poetry on the exhibition of Horace Washington's works, Oct. 5, 3 pm, Ernest Landauer, Berkeley Art Center, 1275 Walnut, Berk.

Poetry Film Festival, Sept. 26-29. Screenings of films each night, 8 pm; films from all over the country, made by poets (\$2 each Fri.-Sat., \$3 Sun., with cocktail party and awards); workshops on combining film and poetry each day at 3:30-6:30 pm (\$2 each); Mesa Clubhouse, Maple/Elm, Bolinas, 868-0478, \$15 for the entire program/\$5 students.

Pyramid, readings sponsored by the Bay Area Poets Coalition: Don Skiles, Oct. 2; Lawrence Rice, Oct. 9; Sally Sleepwell, Oct. 16; Peter Levine, Oct. 23; O. D. Merrick, Oct. 30; open reading at 8:30 pm, featured poets at 9:30 pm, 104 Columbus/Jackson, SF.

Rainbow Sign: party to open poetry series, Oct. 1, 8-10:30 pm, poets include Amanita Moseka (Abbey Lincoln); Leona Welch and George Barlow, Oct. 7; Al Young and Joyce Carol Thomas, Oct. 21; regular series at 8 pm, 2640 Grove, Berk., 548-6580, \$1.

SF State Poetry Center: Gary Snyder, Oct. 2, 8 pm, Veteran's Memorial Aud., Van Ness/McAllister, SF, \$1.50; Jessica Hagedorn,

THEATER

ACT: new season opens with Edward Albee's "Tiny Alice," low-cost previews (\$7.50-\$5) on Sept. 25-26 and 29 at 8:30 pm and Sept. 27 at 2:30 pm, regular prices on Oct. 3-4, 8:30 pm; Thornton Wilder's "The Matchmaker," previews Oct. 1-2 at 8:30 pm, all at the Geary Theatre, 450 Geary, SF, 673-6440, \$9.50-\$6/\$3.50 sr. matinee, after noon the day of the performance and student rush 30 minutes before performance.

Berkeley Shakespeare Festival: "A Midsummer Night's Dream," Sept. 25 at 8:15 pm and Sept. 28 at 2 and 7 pm; "Richard II," Sept. 26-27 at 8:15 pm; John

Hinkle Amphitheatre, Arlington/Southampton, Berk., 845-4007, by donation, bring warm clothing and something to sit on.

"Blithe Spirit," by Noel Coward, presented by Trilogy Productions, Sat.-Sun., 8:30 pm, through September, Dove Hall, 3543 18th St., SF, 285-5733 or 647-6684, \$5-\$4.

"Blues for Mr. Charlie," by James Baldwin, Oakland Ensemble Theatre's season opener, Oct. 3-Nov. 2, Thurs. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm, (low-cost preview, Oct. 2, 8 pm, \$2.50); 660 13th St., Oakl.,

832-8030, \$4.50-\$3.50/\$3.50-\$2.50 student rush.

"Ghosts," by Henrik Ibsen, presented by SF Actors Ensemble, Thurs.-Sat., 8:30 pm, 2940 16th St., near Mission, SF, 861-9015, \$3-\$2.

"P.S. Your Cat Is Dead!" Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 7 and 10 pm, Sun. at 7:30 pm, Montgomery Playhouse, Broadway/Grant, SF, 776-7614, \$8.50-\$6.50/students half price.

"Natural Acts," high school students improvise on current topics, every Fri., 8:30 pm, St. John's Church, Arguello/Lake, SF, free.

SF Mime Troupe ends its season in the parks with "Power Play," Sept. 27, 2 pm, Washington Sq. Park, SF; free, but donations welcome, call 285-1717 for more info.

"Seven Keys to Baldpate," George M. Cohan's melodramatic farce, Tues.-Sat. at 8 pm and Sun. at 7 pm, through Oct. 26; Berkeley Repertory Theatre, 2980 College, Berk., 845-4700, \$5-\$3.50.

Steve Brooks' Show Time, solo comedy revue, Oct. 1-11, 8:30 pm, Wed.-Sat.; Intersection, 756 Union, SF, 397-6061, \$1.75.

"The Subject Was Roses," presented by Mill Valley Center for the Performing Arts; last performances, Sept. 26-27, 8:30 pm, at Mill Valley Golf Club House, 267 Buena Vista Ave., 388-0847 or 388-0560; \$3.50/\$2.50 students, srs., members. □

MOVIES

Ascent of Man series: "Harvest of the Seasons," Sept. 27-28; "The Grain in the Stone," Oct. 4-5 and 11-12; both programs at 11 am, 1 and 3 pm, Lawrence Hall of Science, UC Berkeley, 642-5132, \$1/75¢ srs., students/50¢ under 13.

Avenue Photoplay: "Don Q, Son of Zorro" and "Private Life of Don Juan," Sept. 26; "Saga of Gosta Benling" and a Sherlock Holmes mystery, "The Secret Weapon," Oct. 3, films at 8:30 pm, mighty Wurlitzer organ concerts at 8 pm; 2650 San Bruno, SF, 468-2636, \$2.

Canyon Cinematheque: Michael Stewart presents his films, Sept. 25, including "Nine Twigs of Woden" and "Intimate Journal"; "Vinyl," by Andy Warhol, and "The Loves of Ondine," Oct. 2, with Ondine in person, (special price, \$2.50); Ondine again, Oct. 3, with Warhol's "The Chelsea Girls" (special price \$3); all at 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75 unless otherwise noted.

Cento Cedar: "Maedchen in Uniform" and "The Threepenny Opera," Sept. 25-Oct. 1; Claude Jutra's "Kamouraska" begins Oct. 2; 38 Cedar/Larkin, SF, 776-8300, \$3/\$2 srs., children.

China Film Festival: Felix Greene's "Freedom Railway" and "Children of China," Sept. 27, 2:30 and 7:30 pm; Commodore Stockton School, 950 Clay, SF, 397-0629, free.

Gateway: "Gentlemen Prefer Blondes" and "All About Eve," through Oct. 7; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card (\$2, good for one year).

Intersection: Salvador Dali and Alfred Hitchcock's "Spellbound," Sept. 28, at 7 and 9:30 pm, with two early experimental films and two surreal cartoons at 6:30 and 9 pm, \$1; the Beatles in "Hard Day's Night," Oct. 5, with Bessie Smith in "St. Louis Blues" and three Betty Boops at 7 and 9:20 pm, plus a live show with Freaky Ralph as Mr. Elton-Lennon at 9 pm, \$1.25; 756 Union, SF, 397-6061.

La Pena: "Black Girl" and "Last Grave at Dimbaza," Sept. 24; a surprise showing of a new feature-length Cuban film, Oct. 1, a US premiere; both 8:30 pm, 3105 Shattuck/Prince, Berk., 849-2568, \$1.50.

Laughing Man Institute: "Margaret Mead's New Guinea Journal," Sept. 26-29; "Joseph Campbell—Stairway to the Mayan Gods," and "Bushmen of the Kalahari,"

Oct. 3-6; both programs at 7 and 10 pm, 1443 Polk, SF, 673-0289, \$1.

Midnight Movies: Best of the 2nd New York Erotic Film Festival, Sept. 27, including Ken Schneider's "Bupkis" and Tina Russell's "Rehearsal"; David Buckley's "France, Inc.," Oct. 4; both midnight at the Presidio Theatre, 2340 Chestnut, SF, 931-2931, \$1.75.

Pacific Film Archive: Godard's "Two or Three Things I Know About Her," Sept. 25, 7 and 10:40 pm; Alain Resnais's "Muriel," Sept. 25, 8:40 pm; two Henry James adaptations, Sept. 26, "The Heiress" at 7 and 10:40 pm and "The Lost Moment" at 9:05 pm; "Little Women," Sept. 27 at 2:30 and 4:30 pm and Sept. 28 at 2:30 pm; Bergman's "Through a Glass Darkly," Sept. 27, 7:30 and 9:30 pm; two musical rediscoveries, Sept. 28, "My Gal Sal" at 4:30 and 8 pm and "Higher and Higher" at 6:20 and 9:50 pm (Albert Johnson will introduce the final showings); two by Paul Leni, Sept. 29, "The Cat and the Canary" at 7 pm and "The Last Warning" at 8:20 pm; "Supernatural" Sept. 29, 10 pm; new

SF Public Library: "To Be Young, Gifted and Black," "Paul Laurence Dunbar" and "Dreams of Wild Horses," Sept. 25, 6:45 pm, Lurie Room, Main Library; "My Childhood: James Baldwin's Harlem" and "Story of a Writer," Sept. 29, 7:30 pm, West Portal Branch; "Run Softly, Oh Softly," from Sam Benedict TV series, Sept. 30, noon, Lurie Rm., Main Library; Charlie Chaplin in "The Tramp," "The Floorwalker," "A Jitney Elopement" and "The Rink," Sept. 30, 2 and 7 pm, Excelsior Branch; Laurel and Hardy in "Busy Bodies," "Our Wife" and "Helpmate," Oct. 1, 7 pm, Marina Branch; all free.

SF Museum of Art: two Hungarian films, Sept. 26, "25 Fireman's Street" at 7:30 pm and "Red Psalm" at 9:15 pm; "Christo: Four Works in Progress" and "Christo's Valley Curtain," Sept. 28, 2 pm; Howard Hawks' "Only Angels Have Wings," Sept. 30, 7:30 pm; Hawks' "Black Holiday," Oct. 3, 7:30 pm; Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under 16; on Sun. \$1/75¢.

SF State Cinematheque: "The

Sons of Champlin and Keith and Donna, Oct. 4, 8 pm; Post/Steiner, SF, dial TELETIX, \$6/\$5 advance.

Family Light Seminars: "On the Road," Sept. 25, 8 pm, Diane Sward and Walter Rapaport talk about special problems of taking a show on the road. \$2/\$1 Family Light members; Barry Melton, formerly of Country Joe and the Fish, Sept. 27, 1-5 pm, on practical realities of the music business, \$3/\$2; Barry Melton, Solo guitar concert, Sept. 27, 8 pm, \$3/\$2; 303 Harbor Dr., Sausalito, 332-6051.

SF Opera: (starred performances are sold out) Verdi's "Il Trovatore," Sept. 27, at 8 pm*, Sept. 30 at 8 pm*, Oct. 3 at 8 pm*; Monteverdi's "L'Incoronazione di Poppea," Sept. 28, 2 pm; Wagner's "Der Fliegende Hollander," Sept. 26 at 8 pm*, Oct. 1 at 8 pm, Oct. 5 at 2 pm*; Donizetti's "L'Elisir d'Amore," Oct. 4 at 8 pm*. All at the Opera House, Van Ness/Grove, SF, 431-1210; only seats left at these performances, \$21.50-\$18.50; standing room at performances that are sold out, \$3; line up well ahead of curtain.

Guitar and voice duos, Sept. 26, 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

North Indian music, Sept. 27, 8 pm, with Nikhil Banerjee on sitar; Center for World Music, 2640 College, Berk., 548-7777, \$2.50.

Chambers Brothers, with Richard Torrance and Eureka and Chi Coltrane, Sept. 26, 7:30 pm, Berkeley Community Theatre, Grove/Allston, Berk., tickets at BASS, dial TELETIX, \$7-\$5.

Tumbleweed dance group, Sept. 26, 8 pm, Network Coffeehouse, 1036 Bush, SF, 776-2722, \$1.50.

Don and Pilar, Sept. 26-27, 8:30 pm, Macondray Hall, First Unitarian Church, Franklin/Geary, SF, \$2.50 at the door.

Survival, a jazz quartet, every Sun., 3-7 pm, Fellowship Hall, Unitarian Church, Cedar/Bonita, Berk., 841-4824, \$3, BYOB.

Bach Dancing and Dynamite Society: Art Pepper Quartet, Sept. 28, 4:30 pm; Merle Saunders-Martin Fierro Quintet, Oct. 5, 4:30 pm; Pete Douglas Beach House, on the beach off Hwy. 1, Half Moon Bay, 726-4143, \$3-\$2.50.

1750 Arch Street: Berkeley Promenade Woodwind Quartet, Oct. 3; Joan Benson, Oct. 4; all-C.P.E. Bach program on pianoforte and clavichord; both 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students, srs.

All-Spanish program with pianist Emilio Osta, Oct. 3, 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

City of Gold Brass Ensemble, Oct. 5, 8 pm, works by Bach, Vivaldi, Respighi, plus contemporary music; Knuth Hall in the Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, 469-1667, \$2/\$1 students.

Jerry Jeff Walker, Robert McGuinn and Tracy Nelson, Oct. 3, 8 pm, Berkeley Community Theatre, Grove/Allston, Berk., TELETIX, \$6.50-\$4.50.

Iasos, "inter-dimensional music," Oct. 4, 8:30 pm, Christian Spiritualist Church of America, 635 Dolores, SF, 647-6111, \$4.

Body Movement and theater exercise classes, with Judith Binder, Wed., 5:30-7 pm, Bethany Church, Clipper/Sanchez, SF, 826-7747; \$32 for 10 weeks/\$4 for drop-in classes. □

GAY

"Andy's Donuts—Center of the Universe," a photography exhibit by David Greene, through Nov. 15, at Andy's Donuts, 460 Castro, SF.

Rainbow Deaf Society, Sept. 26, 8 pm, S.I.R. Center, 83 6th St., SF, 781-1570.

Gay rap for men and women, Sept. 26, 8 pm, S.I.R. Center, 83 6th St., SF, 781-1570.

Salamacis Awards Ball, Sept. 27, 7:30 pm, dancing to Ted Noga's Band, 9 pm-1 am, awards for camp drag, hairstyle, gown and beauty; Bellevue Hotel, 505 Geary, SF, 332-9100, \$6.50/\$5.50 advance.

Lesbian support group, Sept. 28, 8 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112.

Two Songmakers, Sept. 30, 6:30 pm, Stephan Grossman and Blackberri sing original works; Open Studio, KQED Channel 9, 864-2000.

Bay Area Gay Liberation, meets Oct. 2, 7 pm, S.I.R. Center, 83 6th St., SF, 431-1522.

Fruit Punch, gay men's radio, original music by Blackberri, Jeff Langely and Stephan Grossman, Oct. 1, 10 pm, KPFA (94.1 FM), 848-6767.

Gay Coalition Task Force on the Media, working to improve the media image of gay women and men by teaching skills, pushing for more media jobs for outfront gays and actually producing radio and tv spots, regular meetings, call 843-7987 for details.

Pacific Center: daily raps, from a married men's support group to a gay couples program and a gay youth rap, plus referrals and peer counseling, call 841-6442 for a complete schedule.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

Open Lesbian rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

SF gay rap, every Tues., 8 pm, 121 Leavenworth, SF, 922-5247.

Lesbian rap, every Thurs., 8 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112.

Gay men's rap, every Fri., First Baptist Church, Dana/Haste, Berk., 654-1578. □

CLUBS SAN FRANCISCO

Boarding House: Jesse Colin Young, through Sept. 28; John Stewart, Oct. 1-5; 960 Bush, SF, 441-4333.

Cat's Cradle: Jumpin' Jupiter, Sept. 25; Charlie Musselwhite, Sept. 26-27; rock jam, Sept. 28 and Oct. 5; blues jam, Sept. 29; tequila night, Sept. 30, with Lisa Kindred (Jose Cuervo 60¢ a shot); Sneeze, Oct. 1; 1840 Haight, 387-6948.

Cromwell's: Viva Brasil, Tues.-Sat.; dancing nightly; 25 Trinity/Montgomery, 982-5424.

Great American Music Hall: Gabor Szabo, Sept. 26-27; Ray Charles, Oct. 3-4; 8 and 11 pm, 859 O'Farrell, 885-0750.

Keystone Korner: Betty Carter and her trio, through Sept. 28; Horace Silver Quintet, Sept. 30-Oct. 5; 750 Vallejo, 781-0697.

Minnie's Can-Do: Reggae Blues Band, Sept. 25; The Raven, Sept. 26-27; the Perfect Circle, Sept. 28; open poetry reading, Sept. 31; 1725 Haight, 752-6990.

Mooney's Irish Pub: Andrew and Hovey, Tues.; Good Morning, Wed.; Charlie Hickox and his Heroes, Thurs.; Steamy Free-man, Fri.-Sat.; 1525 Grant, 982-4330.

Omnibus: Ascension, Sept. 25-26; Sneeze, Sept. 27; Spring Valley, Sept. 28; Erikson Brothers Quintet, Sept. 29; Charles Biscuit Band, Sept. 30; 1821 Haight/Shrader, 752-7338.

Orphanage: Kathi MacDonald and East Bay Stroke, Sept. 25; Sylvester, Sept. 26-28 and Oct. 3-5; 807 Montgomery, 391-8078.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed., Fri. and Sun.; Good Ole Persons, Thurs. and Sat.; 3251 Scott, 922-2456.

Pierce Street Annex: Rainbow Sundae, Mon.-Thurs.; Oasis, Fri.-Sun.; 3158 Fillmore, 567-1400.

Reunion: Chris Poehler Sextet, Sept. 25; Art Pepper Quartet, Sept. 26-27; jazz jam, Sept. 28, 4-8 pm; dancing with Viva Brasil, Sept. 28 after 8 pm; Mark Levine Jazz Ensemble, continued next page



Photographer extraordinaire Judy Dater (photo by Jack Welpott). Her works are on exhibit at the Oakland Museum through Nov. 30.

Cuban film, "Death of a Bureaucrat," Sept. 30, 7:30 and 9:30 pm, with Buster Keaton in "Cops"; Jean Eustache presents "Mes Petites Amoureuses" and "Le Cochon," Oct. 1, 8 pm, in Wheeler Aud. (special price, \$2); Film Noir Revisited, Oct. 1, "Night and the City," at 7 and 10 pm and "The Narrow Margin" at 8:45 pm; two by Godard, Oct. 2, "Weekend," at 7 and 10:30 pm and "La Chinoise" at 8:45 pm; "One Fine Day," Oct. 3, 7:30 and 9:30 pm; "Peter Sichel's Complete Guide to Wine," Oct. 4 at 2:30 and 4:30 pm and Oct. 5 at 2:30 pm; two by Bergman, Oct. 4, "Winter Light" at 7 and 10 pm and "The Devil's Wanton" at 8:30 and 11:30 pm; two by Elia Kazan, Oct. 5, "East of Eden" at 4:30 and 8:30 pm and "Baby Doll" at 6:30 and 10:30 pm; unless otherwise noted, at the University Art Museum, 2625 Durant, Berk., 642-1124, first film \$1.50/\$1 UC students, PFA members/75¢ before 6 pm/50¢ each additional film.

SF Jewish Community Center: "Sanctuary," Sept. 25; "Pather Panchali," Oct. 2, the first part of Satyajit Ray's Apu Trilogy; both 8 pm, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members, students.

Rise of Louis XIV," Sept. 29, 7:30 pm, McKenna Theatre, Creative Arts Bldg.; "Strangeness Minus Three" and "Buckminster Fuller," Oct. 2, 12:30 pm, Conference Rm., new Union Bldg.; 19th Ave/Holloway, SF, 585-7174, \$1.50 evenings.

Sunset Medical Center, films and speakers: "Acupuncture—Myth or Miracle?" on Sept. 27 and Oct. 4, 11 am; "Stopping Smoking—Roadblocks along the Way," same dates, 1 pm; 2409 18th Ave., SF, 664-2248, free.

Surf: "Murmur of the Heart" and "Sunday, Bloody Sunday," Sept. 25-27; "Women in Love" and "The Virgin and the Gypsy," Sept. 28-29; "If" and "The Sporting Life," Sept. 30-Oct. 1; Fellini's "Amarcord" and "Nights of Cabiria," Oct. 2-4; "The Great Dictator" and "The Gold Rush," Oct. 5-6; Irving/46th Ave., SF, 664-6300, \$2.50.

Times: "Brother Sun, Sister Moon" and "The Bible," Sept. 25-26; "Caged Heat" and "Electra Glide in Blue," Sept. 27-28; "Zorba the Greek" and "The Wanderer," Sept. 29-Oct. 1; Stockton/Broadway, SF, 362-3770, \$1. □

MUSIC-DANCE

2 for 1 plus 2, dancer Ann Woodhead with soprano Sylvia Davis, accompanied by Bob Harasta and Sydney Rosen, Sept. 26-28, 8:30 pm, Cinnabar Theater, 3333 Petaluma Blvd., North, Petaluma, 763-8920, \$3/\$2

Pacific Ballet's Studio 44: four choreographed by John Pasqualetti, Sept. 26-27, including Bernstein's West Side Story and Takemitsu's Corona; Voice of the Whale, Oct. 3-4, plus Metamorphosis, choreographed by Pasqualetti to music by Jimi Hendrix, the Stones and others; all programs at 8:30 pm, at 44 Page, SF, 626-1351, \$3.

Royal Swedish Ballet stars Walter Bourke and Maria Lang join the Oakland Ballet, Sept. 26-27, 8 pm. Works including Frank Ahrold's "Star Journey," Robert Hughes's electronic orchestral ballet called "Cone," and "Paradise Garden," a duo to the music of Ravi Shankar; at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or 530-7516, \$6.50-\$4.50.

Winterland: Montrose, Journey and U.F.O., Sept. 26-27, 8 pm; Kingfish, Sons of Champlin and Keith and Donna, Oct. 3, 8 pm; New Riders of the Purple Sage,

continued from previous page

Sept. 29; dancing with Roger Glenn's Salsa Band, Sept. 30; 1823 Union, 346-3248.

EAST BAY

Bishop's: gay culture night, Sept. 25, with a guest author; women's union program, Sept. 26; Susie Rothfield, Sept. 27; Barbara Golden, Oct. 2; women's night, Oct. 3, with Nancy Vogl; Lois Ann Thomas, Oct. 4; men's center program, Oct. 5; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Golden Age Jazz Band, Sept. 25; Silver String Macedonian Band, Sept. 26; Sandy Rothman and friends, Sept. 27; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Crackin and Spectrum, Sept. 25; Asleep at the Wheel, Sept. 26-27; Holly Penfield, Sept. 28; Keith and Donna Godchaux Band, Sept. 29; 2119 University/Shattuck, Berk., 841-9903.

La Pena: Crisis in Portugal and Angola, Sept. 25, program to benefit Northern California Communist Party; music and poetry of Brazil, Sept. 26; music and poetry of Central America, Sept. 27; music of Latin America, Sept. 28; film series, Oct. 1, new Cuban film; music of Latin America, Oct. 3; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike, Sept. 25; Annie Lore and Koan, Sept. 26;

Bay Area Comedy Troupe, Sept. 27; Moon, Sept. 28; poetry, Sept. 29, with Phyllis Holliday and Maurice Kenny; DNA with Ted Ashford, Sept. 30; Tad Toomey and friends, Oct. 1; open mike, Oct. 2; Art Lakin and Oakum, Oct. 3; Koan, Oct. 4; benefit for Ball magazine, Oct. 5; 2516 Telegraph, Berk., 841-9070.

Longbranch: East Bay Stroke, Sept. 25; Hoodoo Rhythm Devils and Grayson Street, Sept. 26; Hoodoo Rhythm Devils and Back Road, Sept. 27; the Shakers, Sept. 28; Back Road, Sept. 29; the Sneakers, Sept. 29; Little Roger, Sept. 30; 2504 San Pablo, Berk., 848-9696

Starry Plough Irish Pub: Sean and Melissa, Sept. 25; Graineog Ceili Band, Sept. 26; High Country, Sept. 27; 3101 Shattuck/Prince, Berk., 841-7459.

NORTH-SOUTH

Inn of the Beginning: Asleep at the Wheel, Sept. 25; J. B. Blues Band, featuring Nick Gravenites, Sept. 26-27, with Holly Penfield; free folk, Sept. 28; Rob Ramos, Sept. 29; free rock, Oct. 1; Bebe K'Roche, Oct. 2; Charlie Musselwhite, Oct. 3-4; free folk, Oct. 5; 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

Country Road South: Sasafrazz, through Sept. 27 and Sept. 30-Oct. 4; East Bay Stroke, Sept. 28-

29; 1425 Burlingame, Burlingame, 343-7170.

Sophie's: Family Jewel, Sept. 25; Gary Smith Band, Sept. 26-27; Sky Creek, Sept. 30; Crackin, Oct. 1; Burroughs-Larson Band, Oct. 2; Elvis Duck, Oct. 3-4; 260 California, Palo Alto, 324-1402.

Sleeping Lady: Joel Edelstein and Rachel Gladstone, Sept. 25; Richi Ray, Sept. 26; Marla, Lady at the Lady, Sept. 27; Christian Cadillac, Sept. 28; Pamela Poland, Sept. 29; hoot, Oct. 1; Maheesh and Parvati and Dana Cooper, Oct. 2; G. S. Sachdev, Oct. 3; Laura Allen and Susan Carp, Oct. 4; an exchange, Oct. 5; 58 Bolinas Rd., Fairfax, 456-2044.■



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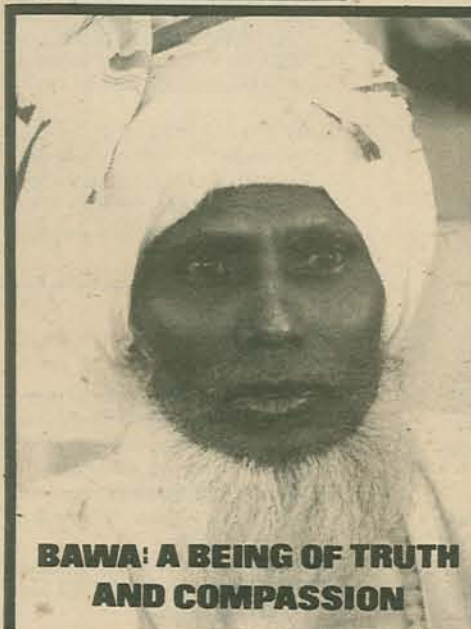
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See page 35.



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Warm, sensitive, humorous man, 25, television producer/director willing to devote spare time with an intelligent, fun-loving woman. Share long walks, out-doors and good times. Jerry 591-3092.

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Gay male poet/songwriter, in mode much like Joni Mitchell, wants to "come out" as a performer. Wishes to meet others similar. Kelly, 655-8767.

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I'm an attractive young woman into tennis, dancing and good times. Are you sincere and a gentleman who knows what he wants? If so, write Roxane, 437½ Hyde, #772, SF 94109.

Woman wanted by good looking 22 year old Taurus male into Real Estate, alternative lifestyles, camping and good times. Looking for sensitive lady to share life with. 664-6966 after 8 pm.

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Single man would like to meet single lady for dating and possible marriage, between the age of 25-32. Roy, 606 Aileen St. Oakland 94609.

Friendly, uncomplicated loving available to sexy women. Handsome, experienced, affectionate man, 35. Send photo. Box 1228, El Cerrito, 94530.

Handsome w/m professional, 28, seeks right woman (intelligent, attractive, affectionate, non-smoker) for serious relationship. P. O. Box 31335, SF 94131.

Wanted: Mistrustful, large-breasted woman, 18-30, to dare contractual relationship with w/m, 43. Commitments to be bi-lateral, binding, short-term and renewable by agreement. Terms open and negotiable. Alan, 960 Guerrero, SF 94110.

Outrageous, joyous man, 31, looking for a woman. I like fine wine, stained glass, trips to the mountains, Victorian houses, meditation and EST. John Herrick, 524-6669, 841-6500.

Are you the Woman? Attractive but lonely? Intelligent but bored? Warm and sexy but frustrated? Discreet w/male in late forties - open and understanding - w/sophisticated interests will add pleasure to your life. Write w/phone number: Guardian Box 9-24-B, 2700-19th St., SF 94110.

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Lonely Black prisoner, realistically forced to survive a nightmare and in need of someone to acknowledge my existence. Can no one see that within my soul I exist? The person who loved and grieved and was? I too have hungered, been tormented by passion, known knife-thrust of pain. Stir the ashes of my being, blow tenderly to bring the flames to light. Please write: Mr. Raynard Hankins #139-993, P. O. Box 69, London, Ohio 43140.

I am a gentle man and a talented artist passionately committed to the life of my body. I invent as I go and I enjoy sharing this adventure. 681-4055.

Dignified white male, 55, who still swings but a bit more from the mind than the body, would enjoy meeting experienced, intelligent female. Life Long Friendship. Possible marriage. Heroic females, but no female chauvinist. Why a war of the sexes? Since I'm seeking love, the kind money can't purchase, please write: Charles New, Mail Service Box 398, 537 Jones St., San Francisco 94102.

Attractive, emotionally independent woman seeks mature, activist scholar or scientist, late thirties, forties. Jewish or European background. Box 574, Berkeley 94704.

Sagitarian pixie, 26, wants to meet warm, intelligent man. I love skiing, Billie, dogs, old movies, car trips. I hate the bar scene. Honesty, sense of humor more important than age or looks. Midge. Write Guardian Box 9-24-C, 2700 19th St., SF, CA 94110.

I'm a gay, proud ♀, 32, working, witty, bright, non-stop talker, N.Y.C. born & bred, tough, gentle, not gorgeous but attractive and sensuous. However, I'm shy, lonesome, do not want to go through wasteful hassles in the bars and organizations are just not me. Would like to meet a good woman interested in companionship, fun, and possible monogamous relationship. Prefer someone in late 20s to early 30s, reasonably attractive, has soulful sense of humor, zoffic, with a good mind, who loves books, movies, music, museums, ideas, talking. Greta Garbo, chocolate covered raisins, peanut butter, lots of soft, gentle fun-loving sex, and who smokes, drinks (optional) and stays up late like me. Please no swingers, no heavy butch types, and no! no! no! more militant republicans, militant democrats, militant vegetarians, militant spiritualists, militant maoists, militant joggers, militant feminists, or other exponents of sacrifice and self-torture. A sweet old-fashioned anarchist—druid dyke sensualist, maybe. But what politico/philosophical system holds your life together isn't important. What is important is that I just need a warm, gentle, funny, lusty lady who's aware of our oppression but hasn't lost a sense of humor or vitality for life. Please call 922-9641 if you'd like to get together.

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Join us for Sunday Brunch, Oct. 5th, 11 am. Enjoy meeting people over gourmet home cooking, leisurely conversation, backgammon, bridge, cards, monopoly, jacks, etc. in our spacious home by Golden Gate Park. Limit 25, by reservation. Donation \$3.50/person. 387-3513.

Isle of Bali, Indonesia. Free-Lance Pilot desires to share sea-side bungalow. Cau., 33, attractive, smoke & drink moderately. Seeks together female companion who will appreciate unspoiled beauty of Isle, sincere communication & affection, music, seafood, wines and hassle-free lifestyle. Must be independent as I'm off flying 1-2 weeks in Borneo & New Guinea. Limited employment available, especially tutoring. Total exp. \$30/wk. Share Air Fare. Will be in San Fran early December for interviews. Letter with picture please. PO Box 35, Jalan Kayu Po, Singapore 28.

Tall, attractive man, 38, intelligent, warm, seeks female interested in English riding, hunting and jumping. Write P. O. Box 4811, Stanford, CA 94305.

Petite, professional woman desires sailing companion. You bring the boat; I'll bring the lunch. Call CB, 444-7411.

Organ bar musician, w/m 35, seeks nite owl female & couples. Box 3088 S.F., Ca. 94119.

Record man, 26, seeks female for get togethers. Send returnable photo, interests and phone number. Lenny Lite, 1415 Wythe Place, New York, NY 10452.

Male MD, 30's, desires to meet attractive female, 25-34, to share biking, hiking, theater, etc., and mostly each other; photo helpful. Jerry, 437½ Hyde St., Box 712, SF 94109.

Intelligent man, 39 (looks 32), attractive, accomplished, sexually free, commune founder, seeks similar women, couples for lasting, non-possessive friendship. Box 1228, El Cerrito, 94530.

Writer, tall, traveled, likes morning loving, Thirties tunes, seeks adventurous woman swinger. In the mood? Scorpio, 626-8712.

W/woman, 23, into primal, openness, honesty, animals, outdoors, bicycling, photography and real basic living seeks w/male under 30 into primal or related experience to share above or similar trips, to grow, communicate and be real with. Write: Box 264, 625 Post St., S.F. 94109.

I am lonely too often, very normal very often, a lot of fun, playful and a good time and I'd like to meet a playful woman person for companionship. Carlos, 863-9528.

Nomadic establishment dropout 43 seeks slender mellow lady with EST or other experience for the long journey. If you can be on purpose with that, write PO Box 2217 Alameda, 94501.

Professional man, 38, into theater, hiking, skiing seeks independent, intelligent, sensual, attractive woman with sense of humor with whom to enjoy mutual interests. JH, 2595 Lancaster, #15, Richmond 94806.

Are you alone? Need a friend? Just feel like talking. If so, call 525-2585.

Gay Men's Raps, every Friday, 7 pm. First Baptist, (not sponsor) Haste/Dana, Berkeley. 654-1578/843-2459.

Free massage for men into athletics. Active in sports? Massage relieves aches, strains, stiffness. Improves circulation. No cost. Dave, 626-2784.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, Open 24 hours.

Aware, talented woman, desires to meet unique, attractive and unattached woman. Box 13069, Station E, Oakland, CA. 94661.

Obedient male, 35, will do housework for attractive, domineering woman. No charge, no strings. 661-5008.

Seeking attractive skiing companion to share Aspen studio, Feb. 1 till snow melts, with Europe-based American executive, expert skier. For interview call Dan Mayer 387-8333.

Individual seeking stimulating experiences for both mind and body. Attractive w/m, 25, interested in conversation, sports, sex, more. If you are female or couple, write, Box 3161 Daly City, CA 94015.

BUSINESS PERSONALS

We Present
One of a Kind.
CHRISTMAS TREASURES
by
REMEMBRANCE
Polk at Union, San Francisco

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for \$3 offering. Mother Earth Church, Dept. BG 10, 469 Pacific, Monterey, CA 93940.

Investor needed immediately for Film & Recording ventures. Call Jim McCullogh, 626-2809 or 863-1410.

FINANCIAL NEEDS
SMALL BUSINESSES NEW & OLD
Bookkeeping/accounting.
Fund raising/venture
and working capital
INNOVATIVE SOLUTIONS
To little troubles & gordian knots
AGGRESSIVE PERFORMANCE
MODERATE FEES
Call 928-2037 for John Hunt.

Excellent picture glass, 60% off.
\$50 various sizes. 922-0902.

Western-style fringed leather jacket.
\$50. Call 668-2148. Eves.

Tent 10x12 cottage type slps 6, need ples. \$50/offer. Deborah 824-7660.

Free firewood-all you can handle.
Steffani 826-4846.

Framed art reproductions on canvas.
\$5-\$50. Nights 563-0491 Marina.

Browning hunting bow, quiver, arrows,
wrist guard. \$50 complete. 848-6727.

Student needs comfortable couch.
5-6 ft. \$35. 668-0968 after 2:30 pm.

Hiking Boots: Loma Scout Men's 9.
Used once. \$50. 283-1291.

Early Grateful Dead LP's. #1 thru
Workngmn's. \$1 per. 626-3370.

14" Lilly tbl. loom, never used. \$35.
543-3123, ask for Mary or Iv. msg.

Tall table lamp. Brand new at \$45 - a
steal at \$35. Call Mark, 824-7660.

Rug: 9x12, colorful, good cond. We
think its wool. \$30. 285-1179.

Gourds, raw uncut. For musical
instruments, etc. 25¢-\$5. 841-5974.

The Frog Prince Experience
Awareness training, financial growth,
video, gourmet meals, \$125. Go for
croak. 444-7411.

Companion, "walker," private ear.
Literate Ph.D. candidate available
to expedite, entertain, etc. Refs.
George Roy 453-8347.

You too can learn to make superb
FRESH MUSHROOM SOUP
Send for Ms. McLevy's special recipe.
\$1 plus self-addressed, stamped envelope to Ms. McLevy, 294 Turk St. SF 94102.

SKINNY GOURMET

2444 Noriega, SF
664-3615

Specializing in portion-controlled frozen dinners to take home. Bring in this ad for free lo-calorie ice cream sample.

CAN'T GET A PO BOX?

Then come to SF's finest private mail service & get:

INSTANT BOXES
MAIL HOLDING
MAIL FORWARDING
TEL. ANS. SER.
AMERICAN BOX
RENTAL
437½ HYDE ST., SF, CA 94109
673-6542

POSTCARDS

are the best way to tell friends all the things you just can't express on the phone. They're fun to send and receive. For a free catalog of our fine postcards write the San Francisco Postcard Co., Dept. B, Box 40388 (443 Conn.) SF 94110.

LIVE FREE IN SAN FRANCISCO
FREELoader's BULLETIN
lists SF sources for Free Food, Clothes, Housing, Cash (grants, loans), & other Free Items. Send \$2 for latest bulletin to Robt. Harris, 122G Sears St., SF, CA 94112.

EXPERIENCED STOREFRONT
ARCHITECT/DESIGNER
Nationally known specialist in low budget design. Image creator. For work samples call Joseph Orloff, 664-0820.

GIFT TIME

POVERTY BLUES?

Aunt George's birthday has rolled around again and you have no ideas for a gift and no money to pay for it? Ta-dah! Come slave away at the BAY GUARDIAN subscription department for four hours and give George a cherished GUARDIAN subscription (24 issues). Call our gift consultant at 824-7660 for details.

JUST MY TYPE
IBM Composer - Layout
Brochures, etc. Kathy at: 543-0724

PHONE FUN

Acquaintance Adventures. "All interests. Codads Box 31332-G, San Fran (grooviness) 94131. Include \$1.

Unemployed man needs patron to finance barber school studies. Denied UIB, on GA. Will pay back 863-9528 Carlos.

The lady of the house is a European woman, here to give you the outstanding massage you are expecting. Call 332-1880 and reserve a caring hour, in a serene atmosphere among plants and music. 11 am till 8 pm. 332-1880.

est Graduates
would you like arabian nights filled with 1000 delights? Mr. Lord's massage could be your oasis from the rat race. Trade-offs. 332-9100. (non-sexual)

International Cuisine at your home. We'll cook it for you. Brunches, dinners or parties. 444-7411, ext. 115.

Private co-ed sauna club for men and women. Phone Sutor Bath House for details. 861-9111.

VIDEO FEEDBACK

Attention Therapists and Teachers. Experienced video operator with equipment would like to work with you and your clients. 586-0626.

Interested in having a no name pie again? Investors wanted. Write: Jim 1783 Oxford, Berkeley 94701.

Artistic Professional Sewing
Affordable rates & Barter
Just Plain Old Mending Accepted.
Tinuviel 543-3528

ANTIQUES

CRANNY'S
Furniture and Collectibles
1369 Haight St., 626-5407
12-6 Daily, Closed Sundays

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

French Doors, used. We gotta lotta. Lotsa sizes and styles.
845-4751

WANTED

Extreme & fine clothing from the 1920's, 1930's & 1940's, Kimonos, Chinese robes, white Victorian lace & embroidered clothing. 552-3597 anytime.

ARTS & CRAFTS

ROSEWOOD \$1.25 lb
Gameel Corp.
1681 Folsom St. 626-2614

AUTOMOTIVE

'69 Ford camper/van, V6. Some rust, needs work. Stove & bed. Make an offer. 922-8767.

AUTO body repairs and painting. Large and small jobs welcome. Windshields installed, reas. rates. 583-4696.

'71 Mustang, V-8, 351 cu. inches, automatic. FM radio. Black w/red interior. Good engine. Tony, 731-2454. Best offer.

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

NEED A TUNE UP?

All makes-parts at cost, labor to \$16.50

WANT TO FIX IT YOURSELF?
Instructions on your car at your home.

TIM'S TUNE-UPS
332-9100

Volkswagon Repairs
Quality work, fair prices. Independent shop. Berkeley, Fred, 524-4334.

CHEAPOS

FOR SALE/WANTED ads only.
\$2 for 2 lines or less. (about 10 words)

1. Ads **MUST** be private party ads.
2. Items for sale **MUST** be \$50 or less.
3. Price **MUST** be included in the ad.
4. Wanted ads **MUST** include what you are willing to pay. (\$50 or less)

ADS FOR FREE ITEMS WILL BE RUN FREE!

(You must say it's free in the ad)

Send to GUARDIAN CHEAPOS, The Guardian Building, 2700 - 19th Street, SF, CA 94110 by the next deadline, Sept. 4, at 5 pm.

Guardian Cheapos, The Guardian Building, 2700 - 19th Street, SF, CA 94110

Honda Car Service
Civic tune-up \$20 + parts, includes
valve adjustment. Independent shop.
Berkeley. Fred, 524-4334.

BOATS & SAILING

Beautiful 24' Oak and mahogany
Swedish Cutter. Sausalito berth.
Five sails, outboard. Best over
\$4,000. 527-3866 or 929-1365.

BOOKS & PUBLICATIONS

Bay Area video directory being
compiled. For information: K.
Spencer, 514 Gonzalez Drive,
SF 94132.

100 SEX THERAPY

And Information Sources
Groups, Organizations, Newsletters,
Telephone Hotlines, Indexes, Tape
Recordings, Films, Books, Academic
Journals, and much more. Money-
back Guarantee. Send \$1.00 Today
to Behavior Dynamics, Dept. G1,
11800 NE 160th, Bothell, WA
98011.

I buy books, paperbacks & hard-
covers. Some LP's too. Call 654-8231.

SF Women's Center/ Switchboard
Library open to women 10 am-10
pm daily. Have books, periodicals
and resource books by and for
women. Call us at 431-1414 for
info or books to donate.

CHILDCARE

Baby sitting-overnight and weekends
only; your home. Refs. Kale or
Robert. Call 863-2757 10 am -
10 pm.

THE HOBBIT SCHOOL

Mature 2 1/2-5 year olds, all day. Music,
art, indoor and outdoor learning ex-
perience. Many playmates, Richmond
District. Eileen/Phillip 387-5253 and
387-4318.

Rhym'n' Simon Babysitters
Fun-filled days in my home. Games,
painting, animals and books, toilet-
trained not necessary. Jane, 752-9064.

Enlightened care for pre-schoolers
in my home. Creative activities,
learning experiences.
Leslie 552-2090

Mama Yoyo's
Loving care, full program, outdoor
play, 2-4 years. 16th Ave./Fulton
752-3796.

COMPUTER DATING

WIDEN YOUR SOCIAL CIRCLE
Let our computer introduce you to
lots of prospective dates from dif-
ferent walks of life. We're Phase 2-
the dating service for people who
don't need a dating service. Our
unique matching procedure and
low \$22 fee have made us one of
the nation's largest.
For free application/brochure, dial
626-0802 (24 hrs.) and leave your
name and address. Or Write: Phase
2, Inc., 1005 Market St., Suite 207,
San Francisco, Ca.

Don't lose your ad between someone
selling their krumhorn and sackbutt
collection and someone else giving
electric bagpipe lessons! Communi-
cate to other musicians through the
Guardian Classifieds.

COUNSELING

ADVENTURES IN CREATIVITY

Shy? Want to overcome it? We have
developed "shyness processing" that
enables people to actualize their
feelings. Medi-Cal accepted. Groups
or individuals. Call 777-1323 or
563-0973.

I am a Rabbi and a Counselor. My
own teachers are Buber, Nin and
Jung. Please call 681-4055.

COUNSELING ALCOHOL & FAMILY

Therapy for Alcoholism Problems.
Licensed MFCC, Clinical Psychologist,
Recovering Alcoholic. Phone 826-3282.

SOUND, CARING GUIDANCE
for persons in major shifts. Expand
your self-power. Take charge of your
situation, and make it good for you.
Learn to center and bring yourself
together. Relate lovingly to yourself
as with another close person. In-
dividual sessions, SF or Marin. Fees
based on ability to pay. Call Molly
Willett, M.A. (Aquarian) experienced
psychologist and teacher, 388-3692
evenings.

WORKSHOP FOR SINGLES
on Making Relationships Work and
how to get what you want in inti-
macy and sexuality. October 11,
10 am - 9 pm. \$26 includes refresh-
ments. Shirley Lewis 653-8901.

Richard Morrill, Ph.D. Specializing in
short-term, reality counseling. Fees
based on ability to pay. Phone:
863-5524.

New Primal Growth Center

THE CENTER WITHIN
Low fees available within training
program. Director is former training
supervisor of established clinic. Slid-
ing scale. 20 Mather Road, San
Anselmo. 456-4588.

THE BERKELEY CENTER
Offering an intensive experience in
individual primal process. Reason-
able fees. 1925 Walnut St., Berkeley
94704.

(415) 548-3543

THE CLEARING
Primal opening and personalized
growth experiences to help you shape
your own life. Short term intensives
available. Four years experience at
established clinic. Reasonable. P. O.
Box 835, San Rafael, 94902.
457-4622. We'll return your call.

Primal-based, supportive feeling
Therapy (intensive, individual,
groups). Reasonable fees, exper-
ienced facilitator. Ruth, 454-6258,
388-0560.

Integral Health Facilitator
Individual-Couple-Family consultation
emphasizing communication, re-educ-
ation, self-reliance (all ages including
"emotionally disturbed," "retarded").
Also reflexology/body tuning. Fran-
cesca Erbsenhaut, M.A. 661-6972.
Messages: 474-4822.

NEW DEADLINE

Guardian Classified dead-
lines are every Friday at
3:30 p.m. Call 824-2506
for more info.

Are you a sorcerer in want of an
apprentice? A new broom sweeps
clean? Hire through Guardian
Employment Ads.

Private, experienced counseling for
your personal, occupational or sexual
concerns. Reasonable rates. (415)
776-5911.

EMPLOYMENT

Medical Assistant
Need one attractive girl, 25 yrs. up.
Liberal, unattached, like people; for
medical office in A.M. Will train
qualified person. Please call, Dr.
Cosmo after 5 p.m. 922-0117.

To cook weight watchers meals and
snacks for two in Noe Valley. Also
shop but not serve. 285-2854.

High consciousness couples to work
with same for purpose of financial
independence in lucrative business.
Call 444-7411 ext. 119.

Female models for Penthouse, etc.
Top-notch quality preferred. Call
788-1111 for appointment.

Salesperson wanted. Female pre-
ferred, with bookkeeping skills.
Come in person: Piedmont Boutique,
4094-18th St., (Castro & 18th).

ACADEMIC WRITERS & RESEARCHERS

Ghostwriters with strong, versatile
academic background wanted.
841-3431, Call 11-4.

The Frog Prince Experience
Awareness training, financial growth,
video, gourmet meals, \$125. Go for
croak. 444-7411.

Original/beautiful handmade clothing
wanted for new shop in North Oak-
land. Call 655-7461.

Head Nurse
Acute skills necessary. Progressive
rehab hospital. Kentfield Medical
Hospital, 456-9680.

Live rent and food free, help us
form interior design business and
decorate forest retreat. Required:
carpentry, machine sewing (curtains,
slip covers), planting. 453-8724.

Wanted: Manager/type for business
expansion. Initiate, delegate, expand,
EST grads yes. Appt. only 843-0519.

Help Wanted: Sewing Machine Opera-
tors. Leather experience preferred.
543-0300.

Expert, creative designers wanted for
clothing gallery/store. Garter of Eden.
1209 Sutter, 928-1275.

SOMEONE SPECIAL CAN YOU QUALIFY? EXEC. ASS'T P.R.

25-35 young single very attractive
common sense "Say it as it is" gal
who can travel without hang-ups.
Start 850.00 per month; many
benefits, offering much more than
routine. Mail full resume with pic-
tures to Guardian Box 9-24-A,
2700-19th St., SF 94110.

BAY GUARDIAN

MARIN & PENINSULA EAST BAY - HIGH ENERGY

Persons wanted to get new outlets for
the Bay Guardian. Stores carry Guard-
ian on consignment & make money.
You sign them up & make money.
Car helpful. Call Eric at 824-7660
for interview.

COLLEGE STUDENTS

Become a Bay Guardian Campus
Representative & earn hourly and
commission. Call Eric - 824-7660.

Windowshop for a living. Find new
outlets for the Bay Guardian. Salary
plus commission. Call Eric at
824-7660 for interview.

Earn extra \$\$ or free Guardian sub-
scription for distributing back issues
to various neighborhoods in S.F.
Call Deborah, 824-7660.

HAWKERS

Sell the Bay Guardian in our kiosk.
\$2.25/hr. Call Eric - 824-7660.

HELP!
The Guardian Subscription depart-
ment needs a pleasant person who is
an accurate and fast typist (65-70
wpm) to type our mailing list.
5 hrs./day, 5 days a wk. ... The
pay is low, the typing is boring,
but we are nice people to work for.
824-7660.

The GUARDIAN needs STRONG
phone solicitors to help introduce
our new weekly paper into the
waiting world: part-time, evening
hours, both in SF and EAST BAY.
Call Jerry, 824-7660, 2-5 pm.

TYPESETTER

IBM Composer or Compugraphic expe-
rience. Dependable, fast, accurate. Send
resume to: Linda J. Szymski, Bay
Guardian, 2700-19th St., SF 94110.

BE A GUARDIAN ANGEL

For each 4 hours you volunteer (eves.
preferred), we will rain a Guardian
subscription on your head (or the
head of your choice). Steep yourself
in the redolent atmosphere of alter-
native journalism! Call Jerry, 824-
7660, Mon.-Thurs., 4-9 pm.

ADVENTUROUS?

Help the Guardian subscription de-
partment in its quixotic climb through
a mountain of paper for 4 hours in
exchange for an exhilarating Guard-
ian subscription and a feeling of ac-
complishment. Sign up with John
at 824-7660.

MODELS AND ACTORS

Attractive men and women for VERY
HIGH PAYING roles in films. NO
EXPERIENCE NECESSARY. Call
R. W. Studios, 421-8247.

ACCOUNTANTS - BOOKKEEPERS
Temporary assignments. Apply 681
Market St., Accountants Temporary
Staff. Call 495-TEMP.

LE RAL TEMPORARIES

NEW IN TOWN?

NEED MONEY?

Then why not work this week in an
office as a temporary ...

SECRETARY

TYPIST

SWITCHBOARD OPERATOR

If you need money, work this week
for 1 day or longer and get paid this
Friday.

LE RAL

TEMPORARY SERVICE
155 Montgomery, 5th floor
788-1046
EOE

ARE YOU UNEMPLOYED?

Having problems collecting unemploy-
ment benefits? Free unemployment in-
surance counseling; learn your rights!
Not a gov't agency. Workers Rights
Center, Mon.-Sat., 10-1, 6025 Shat-
tuck Ave., Oakland 653-5510. East
Bay callers encouraged.

Wanted: Director with Master's or
equivalent in appropriate field for
residential treatment center for
emotionally disadvantaged boys
aged 12-18. Isolated ranc'i setting,
live-in situation plus adec 'ate salary.
Call (916) 533-9304 or write Mayaro
Ranch School, PO Box 1029, Oro-
ville, Ca. 95965.

Wanted: Counselors, teachers, crafts-
man and cooks to live and work at an
isolated mountain ranch with emo-
tionally disadvantaged adolescents.
Call (916) 533-9304 or write Mayaro
Ranch School, PO Box 1029, Oro-
ville, Ca. 95965.

EMPLOYMENT WANTED

Woodworker. Looking for work as
a cabinetmaker or finish carpenter.
Own Tools. Call Michael 771-8774.

Need Good Cooking?
Experienced cook looking for part-
time work in restaurant or family.
References. 548-7685.

Jeweler-Gemologist wants room and
space benchspace northeast SF area
to \$150 or can teach, garden, care-
take, or repair. Stan 665-6479.

I have fifteen years experience in
craft and automated bookbinding.
Also clerical and quickprint routines.
Call Les at 863-8794.

I'd like to work for you. College
graduate, math-econ major, with
three years business experience
and varied analytical and verbal
skills. Call Ron at 457-6671.

Lawyer/Electrical Engr. seeking SF
based travelling job involving some
excitement. Call Bill L. 563-0527.

ENTERTAINMENT BILLBOARD

For weddings, parties, club dates.
Fiddle, mandolin, guitar, a lively
trio playing Irish, French-Canadian
and country. The New Proximity
String Band! 626-2217 or 282-2173.

RAGTIME AND FOLK MUSIC for
clubs, private parties. Single act or
band. Eliot 843-6728, 444-7411.

GARAGE SALE

Huge swap-sale. Sun. 2-8 pm. 199
Mississippi at Mariposa.

GROUPS

DREAM WORKSHOP

A Jungian Approach
The creative aspect of the workshop
will include dreamwork, painting,
poetry, writing and other creative
forms of expression which will
enable us to activate our imagina-
tions as well as become more in-
touch with the nature of the un-
conscious. Sessions starting Mon.
eve., Oct. 6, 7-9:30 pm; Tues.
afternoon, Oct. 7, 1-3:30 pm;
Wed. eve., Oct. 8, 7-9:30 pm at
the SF Jewish Community Center,
3200 California St., Call 346-6040
or 567-8921 (home).

ISSUES IN RADICAL THERAPY

MONTHLY OPEN FORUM
First Sunday, 7:15-9:15, Bethany
Methodist, 1268 Sanchez, SF.
October 5. Panel with Claude Steiner,
Harold Rossman, Michael Rossman.
Free. October topic MEN'S LIBERA-
TION.

COUNTRY WEEKEND

for men & women on the Mendocino
Coast. Get in touch with the land
and each other. Led by Communi-
tarian Consultants. Louis, Pat &
Chris. Oct. 3-5, \$30.00. For info
& res. call 647-4593.

WEEKEND: ORR HOT SPRINGS

Community \$12 and up. Options:
sculpture, art-therapy, hypno-aware-
ness, \$15 each section. Art Hauser
MFA sculpture. Phone Berkeley
843-7172 M, Tu 5-10 pm.

FALL WORKSHOP

SELF LOVE

Starting Oct. 1st. Twin Peaks. 10
weekly sessions with Molly Willett
M.A. Humanist Psychologist and
author of forthcoming book, LOVE
FOR SELF. Guided, small group,
work in development of your self
core based on nourishing the self
from within. Experiencing self-
trust, self-affirmation, self-forgive-
ness, self-healing. Work is grounded
in quieting and centering practices
and positive group support. Men
and women. \$10/per session. Phone
388-3692.

ORR SPRINGS RETREAT

An ideal place for therapy groups
workshops or just to relax. Come
and enjoy hot mineral baths, swim-
ming pool, exquisite food, beauti-
ful seclusion at our retreat - com-
munity 3 hours north of the Bay
Area. Group rate (10 or more) -
\$25 per person for a weekend for
everything. Write: Orr Springs
Assn. Star Rte 1 Box 7, Ukiah,
CA 95482 (707) 462-6277. If
you're not a "group" come any-
way. Rates are slightly higher.

DIVORCE SUPPORT GROUPS

Deal with loneliness, new lifestyle.
For information call Sandy McCulloch
526-3322 Weekdays.

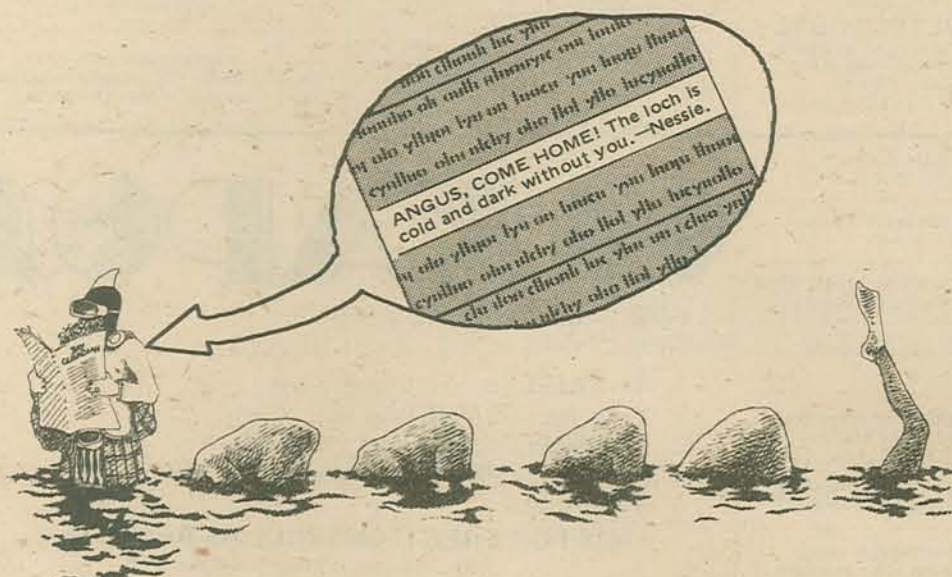
Men interested in sharing their ex-
periences in men's consciousness
raising group call Willy. 549-0948,
Berkeley.

Women's group forming for women
who've already been in "CR" group
and are over 30. Call Pat 824-3384/
Rosa 431-6637.

OPEN MIND

Sunday Evening Workshops to lib-
erate self, social life, 8 pm, Berkeley
Fellowship Hall, 1924 Cedar, \$2
donation includes refreshments.
Info, calendar, 549-2269.

HOOT MON!



Here is a rare and obviously genuine picture of mysterious sea creature,
Angus Pud-Gorney, rising from San Francisco Bay and reading a
Personals ad in the Guardian Classifieds. (Angus has just found
happiness through the Guardian Classifieds, and you can too! Whether
business or "Jest Folks," they're the way to get in touch with exactly
the . . . uh, people, you want most to reach!)

SEND YOUR AD TO: GUARDIAN CLASSIFIEDS, 2700 - 19th ST.,
SAN FRANCISCO, CA 94110.

Sensory Awareness
Drop-in group. \$3. Fridays 8 pm.
Fort Help, 169 11th St., SF.
864-HELP.

DROP-IN GROUP
for divorced and singles. Gestalt encounter, awareness. Tuesday evenings, 7:30 pm. \$8. Led by Bob Cromey, licensed therapist. Held at 8 Charlton Court, SF. 567-7766.

GESTALT-MYTH SOCIETY OF BERKELEY:
Creative Writing Therapy, Personal Story groups now beginning. 526-7679.

ASSERTIVE BEHAVIOR WORKSHOPS
MEN AND WOMEN
8 Week Series. Small Group VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For Information Call 665-7566

ADVENTURES IN CREATIVITY
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Let go of old self-destructive ways and decide how you will live your life. Weekly groups meet for series of 6 sessions, \$50 or Medi-Cal. Also occasional weekends and free introductory sessions. Call 548-7474.

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It's worked for 3000 years. Learn exercises to tone, balance your body; relax your mind. Excellent for beginners curious about Eastern health techniques. Easy, enjoyable. Monday 6 pm; Lutheran Church, 3126 22nd St., Tuesday 6 pm; Unitarian Church, 1187 Franklin. Call 567-8137 before 8 am after 8 pm.

PENNY PINCHING PUBLICITY
for non-profit organizations. Tuesday night workshops by writer, publicist start October 7. Information: David, 431-9520.

French cooking workshops are beginning Oct. 14. Each session will include the students preparation of, and enjoyment of eating a 3-course meal. Each workshop will be given as a series of 4 sessions once a week, morning or evening. \$100 per series (includes cost of food) Conducted by Cordon Bleu Chefs. Telephone 332-4470, Sausalito, for information.

MIME & PANTOMIME WORKSHOP
Three 8-week, daily & evening courses by Pancho Poormand, professional Mime performer. Two years as instructor at U.C. Berkeley. Improvisation, Mime Techniques, French Method. Also children's classes. Start Mon., Oct. 13, 1975. Students will perform in Poormand Mime Theater. 1111 Geary (Van Ness), SF. 771-7279.

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Rolf Cahn, author of "Self Defense for Gentle People" will lead a 4-week workshop in Self Defense at The New Dance Workshop, 6371 Telegraph Ave., Oakland. Oct. 6-27 \$15 fee. 843-3973.

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Teaching SPACE available. Good transportation. 752-8394.

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Tired of rolling? Then try rocking at the College of Rock N' Roll. New semester begins Sept. 29. Rock, blues, jazz, country, funk. Lessons, theory, workshops. Call for interview. 334-5702. Blue Bear Waltzes School of Music, 2403 Ocean Ave. S.F.



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Encounter Groups for Open Relations. Twosome-threesomes-moresomes. We get together to share the joys & implications of open relating & improve our communication with each other. Join us Thursdays, 7:30-10:30. ERIC * RUTH * NANCY, 626 Colby St., SF, 239-7095, 824/4662. \$3/per unit.

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Full inventory, from french ticklers to slave collars never displayed. 75% off list for fast sale.

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National listing service.

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September 8th
Do you want to take advantage of the opportunities for creative change? Capella, Uranian Astrologer. 922-2077.

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Charts cast and brought up-to-date by professional experienced in clear, precise interpretations. Learn how to put your opportunity and pressure cycles to concrete use. Sylvia Moon Mollick 863-5178 eves.

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Professional offers comprehensive interpretation of your horoscope. Includes large hand-drawn chart and cassette tape. One hour - \$25. Two hour - (Includes progression and transits) - \$40. Call 658-5000 or 547-4499 for appointment.

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Crafts fair booth. Quick nuts, bolts assembly. 4 sections, redwood notch paneling (5 1/2 x 11 1/2 - 13") \$200. Also ice boxes. Write P. Casey, PO Box 704, Guerneville, CA 95446 or call 707-869-2174.

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Gemeinhardt M3 open holed flute, solid silver, one owner, barely used, call between 9 am and 7 pm. 456-7686.

You've just bought a full-sized replica of a Spanish Galleon? Sell your old sloop through the Guardian Classifieds. 861-8033 for more info.

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Save money, time, space, nutrition, and your garden. Dry it in a Kountry Kitchen Home Dehydrator. Call 924-8950 evenings or leave number.

Juicers All New Used Rentals Trades Dehydrators (Headstands) Porta Yoga Hal Stewart 835-4279 eve.

Surplus laboratory chemicals, huge stock. Clear mylar plastic. Blank printed circuit boards. Cheapest in Bay Area. 893-8257.

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Tibetan tailors seek jobs at our home. Rinjing Dorje, 626-2468.

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WANTED: Stand-up bass. Price negotiable, depending on quality & condition. Full size or smaller Valerie 282-2173/824-7660.

NEW DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

Wanted: We buy used old guitars, banjos, mandolins, Martin and Gibson. The 5th String. 3249 Scott Street, 921-8282 after 12 noon.

NEED A GIG?

Or looking to put one together... Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

Heinrich Schutz Choir needs SATB, Tuesdays, 7:00 pm, Church of the Advent, 261 Fell Street.

PIANO TUNING AND REPAIR

652-6789

Waterbed dealer seeks to trade beds for tenor saxophones, motorcycle, car upholstery. 525-6088.

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DOWN JACKETS, SLEEPING BAGS
Vests, Quilts. All handmade. Unique Colors, Low Prices. Call Ira. 526-4964.

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Gymnastics - dance - music partner, female, sought by male, 21. Serious. 548-7535, ask for Fred.

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Gestalt treatment for emotional crisis and continuing problems. Licensed therapist. Lois Llewellyn 648-5553.

For a nurturing & relaxing MASSAGE, call Naomi at the Body & Mind Clinic. 956-7546. Women only.

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by Claudia Treadwell (certified - 5 years experience.) In a beautiful Victorian home amidst plants and music you can receive an hour of firm professional Japanese Shiatsu combined with nurturing Esalen massage. 845-5001 841-6500, messages. non-sexual

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The lovemaking experience. Free descriptive brochure. North Berkeley Counseling Service, 919 The Alameda, Berkeley, 94707.

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Let skilled hands unravel your knotted muscles. Michael McKinley does massage. \$10/hr. or whatever. 626-8390. 8 am - 10 pm. non-sexual.

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\$5-\$10 MONTHLY - CALL NOW
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Home-care for your pet while you're away. Plants & gardens too. 433-6130. Keep trying.

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A relaxing and invigorating experience. Nonsexual. \$15 for 1 1/2 hrs. I also teach massage. Call Margo. 531-6489 or 530-6752. Leave message.

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 282-4247 anytime.

MASSAGE - a soothing and relaxing massage. Call Milo Jarvis at 863-2842. Two years experience. A 1 1/2 hour massage. Non-sexual.

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For business reports, technical writing, proposals, speeches, newsletters, ghosting, editing, etc. Professional service/competitive rates. Pacific Research Group Inc. 2413 Franklin, San Francisco 94123. 928-3928.

Do you need to talk to someone who is listening with attention and not disturbing your flow? \$3 for 30 minutes. Ken 824-7882.

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Stiltwalkers agency. Store openings, sandwich sign advertising, parties, parades, funeral processions, etc. Jan 848-5426.

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Relax and enjoy a "stimulating" oriental and swedish massage, sauna. Aikos Oriental Massage. 708 Sutter 928-3191.

ESALEN Massage, POLARITY Pressure Point Work, Breath Awareness-Individual Appointments and Workshops. Non-sexual. Sheila, 655-6538.

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We buy used pop and jazz albums. Berigan's Records, 2887 College Ave., Berkeley, CA 549-0272.

Olivia Records, national women's recording company, presents Meg Christian: "I Know You Know," an album of women's music. In Oakland, A Woman's Place. In San Francisco, Full Moon Bookstore, Modern Times. In Berkeley, Leopolds, Tower. Or send \$5.50, plus 50¢ mailing to Olivia Records, Dept. BG, Box 70237, Los Angeles, CA 90070.

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5.84 ACRES, \$895 DOWN
Fish, swim, hike, camp. Recreation unlimited. Part of Mother Lode. Big Trees. Gentle terrain.

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Owner financed. Excellent terms. Call agent collect. (916) 677-1110.

WANTED: Remote country land. 10+ acres. Quiet, secluded, water, private road, cabin. CASH, terms or rent. Write Box 117, Canyon, CA 94516.

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Remote mountain valley. Access. Large all year streams. Mild climate \$16,000. 653-9574.

MENDOCINO COUNTY - lovely wooded lot equals (approx.) 9 city lots. Country-club-like facilities in conservation forest. Paved roads, utilities. \$3,000 down, assume monthly payments/\$50. 931-2419.

160 BEAUTIFUL ACRES

in N. Mendocino County. Breathing view, trees, spring, all-year stream. Great road, 2 developed homesites. No power. Down negotiable. \$250/acre. 7 1/2%. By owner 707-984-7694 evenings.

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We are a young family community who want to share ranch on Mendo Coast. Rent your own house on stream: Animals, garden, mountains, ocean. \$110-\$140. 707-964-2885.

4 room, 3 1/2 story flat in small Bay View community for rent to a male-female couple one of whom is a natural scientist or a graduate student in some natural science. \$160. 467-0309.

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Marin County Shares and Rentals
call 332-1583, seven days
Call-in Service; Fully Computerized

Large room, private bath, entrance, share kitchen. Peninsula near 280. P.O. Box 7083 Menlo Park 94025.

Rooms for Rent in large family home. \$65-\$110. Meals available. 52 Hamilton Place, Oakland.

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Carpenter, 4 years experience, architecture graduate student, will renovate apartment for rent reduction. Alice, 824-0604.

New in Bay Area, need mellow home for myself & my dog; temporary or permanent; prefer to exchange P.T. work for rent at least temporarily. Industrious, responsible, creative, attractive, amiable, unconventional. Great cook, into crafts, music, side-real astrology & writing. Consider all options. Have car & refs. Karen 626-3293.

Reward for 4-5 bedroom house/flat with yard. Sunny, quiet, pets. To \$450/month. 665-1724.

Colonial Realty & Investment Company

2323 Irving Street 564-1100

Reliable, employed young man will do yard/house work etc. for part rent on 1 bedrm private apartment. Can pay to \$100. Jerry 929-2685.

Group of 5 adults looking for ultimate house. Pref. 5 bedrms + space in sunny, sane neighborhood. Responsible landlord. 626-5064.

Jeweler-Gemologist wants room and secure benchspace northeast SF area to \$150, or can teach, garden, care-take, or repair. Stan: 665-6479.

10-room house, adjacent flats, or large liveable space in SF for collective. 552-2276, 861-6661.

Older couple need apt. for Oct. only, will care for plants; after 5 pm. 626-4232.

RENTALS SHARES

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Share Victorian flat, garden, basement one/two, M/F, gay/straight. Prefer non-smoker, vegetarian, employed, no hard drugs, junk music/food. Good transportation, Pacific Heights. \$160 one, \$125 two; month deposit. 929-1691.

Responsible quiet woman, graduate student wanted to share sunny, beautiful older 3-bdrm house. Fireplace, yard, garage, in Mt. Sutro Heights. 661-7878. \$120.

Young, gay professional will share 6 rm. flat w/same. Near Dolores Park; Frpic., \$135 including util. Call evenings 861-2192.

Holding a benefit, garage sale, or a political rally? Be sure of it being seen by an aware and active group of readers. Advertise in The Guardian Classifieds. 861-8033 for more info.

Oakland House to Share 1 bedroom, near Lake Merritt, bus lines, quiet area. \$95 plus utilities. 465-3216.

Share Rental. \$175/negotiable. Lovely Pacific Heights Marina home. Completely furnished. Call Barbara 563-1067 (eves.).

Share rental with dog, cat, woman, and man. Sunny, smokers. Pine and Webster 922-1293.

2 straight males seek 3rd room-mate in Buena Vista area. Flat w/porch, garden, etc. \$133. Non-smoker preferred.

NEED A ROOMMATE?

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Sunny room in beautiful, spacious house - for creative, responsible person. Planted garden, huge fireplace, gracious living throughout. Live with 2 women & 1 man. \$100 rent & \$125 deposit. Vegetarians only, please. 661-8775.

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